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**DR. C. KUNHAN RAJA  
PRESENTATION VOLUME**





**Gavesakatilaka Dr. C. Kunhan Raj , M.A., D.Phil. (Oxon.)**

DR. C. KUNHAN RAJA  
PRESENTATION VOLUME

A  
VOLUME OF INDOLOGICAL STUDIES

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FOR THE  
Dr. C. Kunhan Raja Presentation Volume Committee  
MADRAS

1946

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## PREFATORY NOTE

IN August 1944 Dr. C. Kunhan Raja's friends, colleagues, and former students conceived the idea of presenting him with a Volume of Studies as a token of appreciation of his contribution to Oriental Studies during the last twenty-five years. To carry out the project of presenting this Volume, a Committee was constituted as follows :—

Capt. G. Srinivasa Murti, B.A., B.L., M.B. & C.M. Vaidyaratna, Director, Adyar Library (Chairman); Dr. N. Venkataramanayya, M.A., Ph.D., University of Madras (Treasurer), Sri Manian Natesan and Sri H. G. Narahari, M.A., M.Litt. (Secretaries); Dr. V. Raghavan, M.A., Ph.D.; Dr. T. M. P. Mahadevan, M.A., Ph.D.; Prof. K. A. Nilakanta Sastri, M.A.; Sri A. N. Krishna Aiyangar, M.A., L.T.; Sri V. R. Ramachandra Dikshitar, M.A.; Dr. T. R. Chintamani, M.A., Ph.D. (Members).

The Committee approached a large number of prominent people and scholars practically every one of whom responded and agreed to be a signatory to an appeal to be made to the public for co-operation in this undertaking; and over their signatures the following appeal was sent in October 1944 :—

It is well known that Dr. C. Kunhan Raja, M.A., D.Phil. (Oxon.) of the Madras University has been devoting himself for the past twenty-five years to Research work in the field of Indology and has made noteworthy contributions in the form of books and learned papers to many branches of Oriental Studies, Vedas, Darśanaś, Kāvyaś etc. In particular, Sanskrit Manuscript Libraries have received his special attention. After graduating from the Madras University and taking a Doctorate from the Oxford University, he has been holding an important academic position as

Head of the Sanskrit Department of the Madras University. In this capacity he has been responsible for many lines of Research work like training of students, planning of study-courses, examination and cataloguing of Manuscripts, and publication of rare texts in Manuscripts and studies on several literary and philosophical Classics. He has been connected with the Adyar Library for nearly twenty years and, during this period, the literary activities of the Library have expanded considerably. The Library started a Bulletin eight years ago, and he has been its Editor, ever since its inception. Recently he has been mainly responsible for the reorganization of the Anup Sanskrit Library in Bikaner, and for starting and making good progress with the serial publications of that Library, in Sanskrit as well as in Rājasthāni and Hindi. He has presided over the Vedic and Classical Sanskrit sections of the All India Oriental Conference, and over the Indian Philosophy section of the Indian Philosophical Congress. Besides, he has contributed much to the study of Malayalam Literature and to the growth of original research in that language.

In recognition and in appreciation of the great services he has rendered to the cause of Oriental Learning, it is proposed to present him with a Volume of Studies in September 1945. Arrangements have been made to collect Research Papers for the Presentation Volume from important scholars in India and abroad.

We seek your co-operation in this endeavour which is estimated to cost *at least* Rs. 3,000, and request a liberal donation to the cause. Subscribers of Rs. 10 and above will get a free copy of the Presentation Volume. Donations may be kindly sent to Dr. N. Venkataramanayya, M.A., Ph.D., Reader in Indian History and Archaeology, University of Madras, Triplicane P. O., Madras.

Dr. G. Srinivasa Murthi; Dr. George S. Arundale; Srimatī Rukmini Devi; Maharaja of Pithapuram; Rt. Hon. V. S. Srinivasa Sastri, H. H. Ramavarma Pareekshit, Punnathur Goda Sankara Valia Raja, Justice C. A. Kunjunnī Raja, M. Mukunda Raja; Sardar Major K. M. Panikkar; Mahakavi Vallathol, Dr. J. H. Cousins, H. C. Papworth; Srimatī Sophia Wadia; Rao Bahadur G. A. Natesan; K. Balasubrahmanya Aiyar, Prof. M. Hiriyanna, Mysore, Mahamahopadhyaya Vidhusekhara Bhattacharya, Harischandrapur, Mahamahopadhyaya P. V. Kane, Bombay, Prof. Radhakumud Mookerji, Lucknow, Rao Bahadur K. V. Rangaswami Iyengar, Madras, Prof. K. A. Nilakanta Sastri, Madras; Prof. P. N. Srinivasachari, Madras, Dr. B. Ch. Chhabra, Ooty; Dr. C. Narayana Menon, Benares, Dr. N. Venkataramanayya; Dr. R. N. Sardesai, Poona; V. R. Ramachandra Dikshitar, Madras; Dr. T. M. P. Mahadevan, Madras; P. Anujan Achan, Trichur; G. J. Somayaji, Andhra University; A. N. Krishna Aiyangar, Adyar Library; Dr. J. B. Chaudhuri, Calcutta; Dr. A. D. Pusalker, Bombay;

Dr. T. R. Chintamani, Madras; N. Gopala Pillai, Trivandrum; V. A. Ramaswami Sastri, Trivandrum; Dr. A. N. Narasimhiya, Mysore; Dr. K. Goda Varma, Trivandrum; K. V. Subrahmanya Sastri, Madras, U. Venkatakrishna Rao, Madras; V. Gopala Iyengar, Trichinopoly, A. Shanmukham Mudaliar, Madras, N. Aiyaswami Sastri, Tirupati; P. K. Gode, Poona; Dr. S. M. Katre, Poona, Dr. R. G. Harshe, Poona; Dr. R. N. Dandekar, Poona, Dr. V. Raghavan, Madras, Mrs. Devaki Menon, Madras, Mrs. O. T. Sharada Krishnan, Calicut; N. A. Gore, Poona; M. Ramakrishna Bhat, Bangalore, K. Madhavakrishna Sarma, Bikaner; Manian Natesan; H. G. Narahari.

Liberal contributions were sent by various friends all over India, and scholars sent in their literary contributions as well.

On account of war conditions, it was not possible to contact many scholars outside India in time to include their names among the signatories to the appeal. When the war terminated, it was possible to get into touch with the scholars in Europe and America. In spite of the short notice, some of them have very kindly contributed their papers for the Volume.

The Volume was planned to be published towards the close of 1945. But the difficulties in securing paper and in printing caused some delay. That now at least it is successfully accomplished is entirely due to the willing co-operation and generous help of all those connected with this work, particularly Capt. Dr. G. Srinivasa Murti, Dr. N. Venkataramanayya, Dr. V. Raghavan, Sri K. Kunjunn Raja, Dr. Olivier Lacombe, Mrs. F. J. W. Halsey, and Mrs. Narahari. The special thanks of the committee are due to Sri C. Subbarayudu, Superintendent of the Vasanta Press, who, despite the difficulties of the times, has produced a publication worthy of the reputation of his Press.

MANIAN NATESAN

H. G. NARAHARI

*Hon. Secretaries*

Dr C Kunhan Raja Presentation Volume Committee



## BIOGRAPHICAL SKETCH

Dr. C. Kunhan Raja belongs to the Chittanjore branch of the Thalappilli Royal Family of Malabar, which for a long time ruled over the northern half of the present Cochin State in Malabar and the portion of the Malabar District of the Madras Presidency lying to the west of this State. Following the traditions of the family, his early education consisted of the study of Sanskrit *Kavyas*, with a rudimentary knowledge of grammar and *Alamkara* and of *Āyurveda* and *Jyotiṣa*. This Hindu tradition is in accord with the Buddhist tradition practised in Nalanda where it is recorded that some knowledge of *Hetu Vidyā* (Logic), *Śabda Vidyā* (Grammar) and *Cikitsā Vidyā* (Medicine) formed compulsory subjects, as it were, for a student of that great University. It was only in his eleventh year that he joined the Government High School at Kunnankulam, near his home, and began the study of English and modern subjects in January, 1906, starting with the Fourth Standard. Very soon he made up his studies for the previous classes and rose to the first position in his class and, at the end of the year, he was placed in the first rank both in the annual examination and in the class progress. He kept up this position for seven years until he passed the School Final Examination of 1913 in which he stood first in the whole of the Cochin State. He had taken up the Science Subjects as his optionals at this examination and also Sanskrit. He joined the Maharaja's College at Ernakulam for his Intermediate Course in Arts and Sciences of the Madras University and took up Arts Subjects as optionals, with Sanskrit among them. He passed the Intermediate Examination in 1915 in the First Class, and started



the Honours Course in Sanskrit under the late Mahāmahopādhyāya Prof. S. Kuppuswami Sastriar in the Presidency College, Madras. In 1918, he passed the Honours Examination with high distinction, securing all the medals available for the Examination. During the five years of his University course, Paṇḍitarāja K. Rama Pisharoti and MM. Prof. S. Kuppuswami Sastriar, who taught him Sanskrit, held him in high esteem for his proficiency in the subject and they ever continued to entertain great regard for him. In 1920 he proceeded with a Scholarship from the Government of India for higher studies at Oxford where he worked on the Vedas under Prof. A. A. Macdonell. On the advice of his Professor and with the consent of the India Office, he spent a part of his time in Germany studying under Prof. Bruno Liebhich at Heidelberg and under Prof. K. F. Geldner at Marburg in Hessen; at the latter University he was matriculated and he lived there as a regular student. He took his Degree of Doctor of Philosophy (D.Phil.) at Oxford in 1924 and returned to India soon afterwards. While he was in Europe, he came to know many of the Orientalists there. He collaborated with Prof. Rudolph Otto of Marburg in bringing out the second editions of his *Viṣṇunārāyaṇa* and his translation of the *Sribhāṣya* (1st Sūtra). Dr. Max. Lindenau was in that University at the time. Prof. Sylvain Levi of Paris and Prof. Maurice Winternitz of Prague were his particular friends. He visited practically all the great Universities in Germany, Austria and Czecho-slovakia; he also visited Sorbonne.

After his return to India, he spent nearly a year at Santiniketan, where he met Prof. Carlo Formichi and Prof. Giuseppe Tucci. It was during his stay at Santiniketan that he made good progress in various languages like Greek, Latin and Avesta. He received considerable assistance in his linguistic equipment from Dr. Mark Collins at this time. He knows French and German well, and can command the latter language with considerable ease. He read a little of Italian also while at Santiniketan.

In April 1926, he came to Adyar and took charge of the Adyar Library, and continues to be associated with this Library. In August 1927, he was appointed Head of the Department of Sanskrit in the Madras University and he holds that position even now. He started his Research when he joined the Oxford University in 1920 and, during this period, extending a little over twentyfive years, he has made his mark among the Orientalists of the world. He has been intimately connected with many Universities and Academic Institutions, and has been responsible for organising Research-work in various institutions.

In the Madras University, he is mainly concerned with planning Research-work in his Department and in guiding his colleagues, in training students in methods of research and preparing them for Research Degrees, and in organising the publication activity of the Department. He is a member of the Boards of Studies in Sanskrit and in Oriental Languages, of the Academic Council and of the Faculties of Oriental Learning and of Arts. He has been the Chairman of the Board of Studies in Sanskrit for a few years now, and the President of the Faculty of Oriental Learning for six years; at present he is the President of the Faculty of Arts. Besides the Sanskrit Series of the Madras University, it was on his initiative and according to the plan prepared by him that the Annals of Oriental Research in the University of Madras was started; he was its first Editor. The Sanskrit Honours Course was completely remodelled through his efforts. Degree Courses were opened in the Faculty of Oriental Learning (B.O.L. Pass and Hons.); the Research Degree of M.O.L. was revised; holders of Degrees in the Faculty of Oriental Learning were given access to the Research Degrees of Master of Letters, Doctor of Philosophy and Doctor of Letters. In all these reforms introduced in the University in recent years, he has played a prominent part. He has been a member of the Senate of the Madras University, and also a member of various

commissions that inspected the Colleges for purposes of affiliation. He has also conducted a full inspection of all the Oriental Colleges in the University.

When the Madras University undertook the preparation of the *New Catalogus Catalogorum*, making the *Catalogus Catalogorum* of Th. Aufrecht up-to-date, Dr. Raja was included in the Editorial Board. Three years later, the work was transferred to the Sanskrit Department of the University and he became its editor, with Dr. V. Raghavan, who was Assistant to the Editorial Board and who by this time was appointed as his colleague in the Department, to help him in this work. In this connection he has had to visit various libraries and examine various catalogues and lists. He took the initiative in getting fresh lists prepared in various libraries where no list was available.

Besides doing his own researches and higher studies in the University and guiding the general researches of his Department, he had to supervise the research work of a large number of students. In this connection he had to be up-to-date in his knowledge in a very wide field, since the students selected all sorts of subjects according to their tastes and aptitudes. Muni-Traya in Vyākaraṇa, the Latter-day Schools of Pāṇiniyan interpretation in India, Accent, Itihāsas in Vedas and their evolution in later Sanskrit Literature, Studies in Udayana's Kusumāñjali, Sanskrit Dramatic Technique in Theory and Practice, Kālidāsa Concordance, Ātman in Pre-Upaniṣadic Vedic Literature, Comparative Study of the Bhāṭṭa and Prābhākara Schools, Kerala Contribution to Sanskrit Literature—these are some of the subjects selected by students, and in all cases he personally gave them all guidance and controlled their researches.

He has also delivered various courses of University Lectures during his tenure of office in the University. He has delivered four courses of lectures on the various aspects of Kālidāsa—Studies in *Sākuntala*, Plot and Characterization in Kālidāsa's Dramas, Princes and Peasants in Kālidāsa's

Works, Date and works of Kālidāsa; his other lectures of a literary nature cover dramas like the *Mṛcchakaṭika*, *Mudrā-rākṣasa* and the *Vepīśambhāra*. He delivered a course of lectures on *Bhāsa*. Manuscript-collection in India, Drink in Ancient India, Relation of Avesta and *R̥gveda*, *Vṛtra-Vala* in *R̥gveda*, *Maheśvara-Sūtras* in *Pāṇini*—these are some of the subjects on which he has delivered courses of general lectures under the auspices of the Madras University. Here one can have an idea of the range of his interest and the width of his knowledge.

He has been connected with the other Universities in India in various capacities. He has been a member of the Board of Studies in Sanskrit and Board of Examiners (as Chairman when the rules of the Universities did not restrict the position to a member of that particular University) in the Andhra, Annamalai, Mysore and Travancore Universities. He has also been examiner for written examinations and for adjudicating Research Theses in the Universities of Bombay, Punjab and Dacca and the Benares Hindu University. He has conducted the Examinations of the Federal Public Services Commission of India, and of the Civil Service Commissions of Mysore and of Ceylon. He is a member of the Advisory Committee of the Oriental Manuscripts Library of the University of Travancore and of the Oriental Research Institute at Tirupati.

He has been an active member of the All-India Oriental Conference and has been attending its sessions from 1928 at Lahore, ever since he settled down in Madras as a teacher in the Madras University. He presided over the Classical Sanskrit Section of the Conference at its session held at Tirupati in March 1940, and over the Vedic section at its session held in the Benares Hindu University in Dec. 1943—Jan. 1944. He was made a member of its Executive Committee at its session held at Trivandrum in 1937. He is also a very active member of the Indian Philosophical Congress. He presided over the Indian Philosophy Section of the

Congress when it met at Nagpur in 1936, and he was the Joint Secretary when the session was held in the Headquarters of the Theosophical Society, Adyar, in December 1940. He has been a member of the Congress continuously for many years now, attending the sessions and participating in the proceedings quite often.

He has been a member of various academic bodies like the Sanskrit Academy, Madras, and was once its Secretary and also its Vice-President. When the Kuppuswami Sastri Research Institute was started in Madras, he became a life-member and is now on its Research Committee. He has been actively supporting the Journal of Oriental Research, Madras, founded by his Professor, the late MM. Kuppuswami Sastriyar, by frequently contributing articles to it. He is a member of the P. E. N. Club of India, of the Appan Tampurān Sāhitya Samāja, Trichur, Akhila-Kerala-Sāhitya-Parīṣad, Ernakulam, and the Madras Kerala Samāja, and has made very notable contribution to their literary activities.

Along with his work in the University of Madras, his great contribution to Oriental Research has centred round the Adyar Library. He first came to Adyar in April 1926 and took charge of the affairs of the Library, working under the general direction of the late P. K. Telang who was the Director at that time. Later he became Director himself; his designation underwent some changes and, for a short time, he has had no special designation at all. But his work in the Library has been unbroken all these years. During this period, the accommodation for books in the Library was enlarged by erecting steel shelves; the classified catalogue of the manuscripts in the Library was published in 1926 in two volumes; a complete alphabetical list, made up-to-date, was published in 1945; plans for the preparation of a complete Descriptive Catalogue were made ready, and in 1942 the first volume, containing the Vedic manuscripts, was published; the subsequent volumes are making good progress. The Adyar Series has made great strides; Dr. Raja himself has contributed many volumes

and has supervised the issues of others, contributing Introductions to them ; the *Brahmavidyā* (the Adyar Library Bulletin) was started and it is going through its tenth year ; the research-staff was considerably strengthened in the Library.

Another noted achievement of Dr. Raja is the organising of the manuscripts in the Fort at Bikaner into an up-to-date library, preparing its catalogue and starting two serial publications. The collection containing over ten thousand volumes has been classified and arranged and a classified catalogue is being published ; the first part has already appeared ; The Ganga Oriental Series for Sanskrit and the Sadul Oriental Series for Hindi and Rajasthani have been started ; and a few volumes have already been issued in both the series ; a Rajasthani research institute called the Sadul Rajasthani Research Institute was founded and His Highness the Mahārāja inaugurated it personally in 1944. All these things have been accomplished through his initiative and his enthusiasm.

On the suggestion of Dr. Raja, the Alwar State has made arrangements for preparing a new, complete catalogue of the manuscripts in the State. He examined recently the rich collection of manuscripts in the Jaipur State and has already submitted a scheme for preparing a catalogue. Now the State has sanctioned the preparation of a complete list of this rich collection, hitherto quite unknown to scholars, and he is now engaged in doing the work himself.

Dr. Raja has distinguished himself in the field of Malayalam Literature. Even from his early days he had occasion to be active in that literature. His elder brother was the editor of a literary journal, and he was in close touch with all literary movements in the country ; as such he came into close touch with literary journalism in Malabar even when he was a student in the High School, since he helped his brother in his journalistic activities. Dr. Raja also knew all the great poets and literary men of the age even in his boyhood. He has in recent times made many new

discoveries in the language and literature, and is a prominent writer in the language on a variety of subjects of a literary and historical character, bearing on Sanskrit, Malayalam Language and Literature, works and authors and their dates in Malayalam, History of Malabar, Grammar of Malayalam etc. His literary style in Malayalam too is well appreciated among the Malayalees. He has discovered some poetic specimens of the earliest periods of Malayalam Literature. Various literary activities in Malayalam owe their origin to Dr. Raja's originality and resourceful mind. Celebrating the anniversaries of literary men like Veṅmaṇi of the last century and Valia Koil Tampurān who died in the beginning of this century, was one of the ways which he suggested to create an interest in the mind of the general public in literary matters; and such celebrations were conducted in a notable way. There are various other ways in which he has pointed out how literature can be made more popular and has also given active encouragement for putting his suggestions into practice.

In December, 1945, His Highness the Mahārāja of Cochin conferred on him in recognition of his services to scholarship the title of *Gaveṣakatīlaka* on the occasion of His Highness's eightieth birthday. He is well-known in all academic circles both in and outside India, and the place he holds among people in high position can be estimated by the names of those who have participated in the present undertaking.

In all the places where he has gone and where he has worked, he has produced a great impression upon others through his earnest devotion to study and scholarship. When he was in Santiniketan, Dr. Rabindranath Tagore, Rev. C. F. Andrews, Mahāmahopādhyāya Vidhusekhara Bhattacharya and Kshiti Mohan Sen had high regard for him, and Tagore remembered him always till his last day. In Adyar, the successive Presidents of the Theosophical Society have in their official statements recorded their great appreciation of his devoted work in the Library, and all of them have held him in high esteem. In Bikaner also, both His Highness the

**Mahārāja** and his Prime Minister **Sardar K. M. Panikkar**, who is a great scholar and author, treat him with great respect and seek his advice in all matters connected with the activities of the Library.

Dr. Raja has devoted his whole life to his literary work. Perhaps few scholars have personally dealt with so many manuscripts and manuscript libraries in recent times as he has done. There are many discoveries of new manuscripts and new identifications of many works and authors to his credit. He is equally at home in the various branches of Sanskrit: the literature, grammar and *Alaṅkāra*, the various *Darśanas*, *Purāṇas* and *Dharma Śāstras* and the *Vedas*. Recently he took up the study of the *Saṅgīta Śāstra*, and has translated into English *Saṅgītaratnākara*, of which the first volume has already been published. He has supervised the edition of the *Saṅgītaratnākara* and the *Rāgavibodha* in the *Adyar Library Series*, and is editing the *Saṅgītarāja* of *Mahārājā Kumbha* of *Mewar* in the series published from *Bikaner*. He is well acquainted with *Prakrit* and *Pāli* also.

Dr. Raja is a very resourceful person; he is full of new and original ideas, and has ever his plans ready for carrying them out. He has given out many of his ideas in the editorial columns of the *Brahmavidyā*; some of them are yet to be taken up for being put into practice. The importance of the study of ancient Indian literatures and culture for the regeneration of India, a higher position for Indian literatures in the educational schemes of India, raising the status of teachers of Indian languages in schools and colleges, a better international good will, amity and fraternity through mutual understanding and appreciation of their ancient cultures and traditions, the establishment of Sanskrit Universities in India—these have been some of his pet dreams, and he has always worked for such great causes. To him scholarship is not a mere profession; it is a great mission in life, and has a noble purpose in view.

G. SRINIVASA MURTI



## APPENDIX

The following is a list of his publications (books and papers) as far as they could be ascertained :

### BOOKS PUBLISHED

#### I. *The University of Madras Sanskrit Series*

1. *Ṛgvedānukramaṇi* (Veda).
2. *Ṛgvedabhāṣya* of Skandasvāmīn (Veda).
3. *Vārarucaniruktasamuccaya* (Veda).
4. *Prakriyāsarvasva* of Nārāyaṇabhaṭṭa, Taddhita (Grammar).
5. *Śloka-vārtikavyākhyā* of Jayamiśra (Mīmāṃsā).
6. *Śloka-vārtikavyākhyā* or *Uṃveka* (Mīmāṃsā); second half was seen through the Press by him as mentioned in the Introduction.

Total 6

#### II. *Adyar Library Series*

1. *Ṛgvedavyākhyā* of Mādhava, Vol. I (Veda).
2. Do. Do. Vol. II half finished (Veda).
3. *Sāmaveda* with two commentaries (Veda).
4. *Uṣāniruddha*, in collaboration with Pandit S. Subrahmanya Sastri (Prakrit poem).
5. *Prākṛtaprakāśa* of Vararuci with the Commentary of Rāmapāṇi-vāda (Prakrit Grammar) in collaboration with K. Ramachandra Sarma.
6. A Sanskrit letter of Dara Shukoh, printed in the Adyar Library Bulletin and issued separately later as a pamphlet.
7. *Saṅgitaratnākara* of Śārṅgadeva, English translation, Vol. I, Ch. 1. with detailed notes (music).
8. Do. Do. Vol. II (being published)

Besides the above, the following books in the Adyar Library Series were published under his direct supervision.

9. Catalogue of Sanskrit manuscripts, Vol. I.
10. Do. Do. Do. Vol. II.
11. *Saṁnyāsopaniṣad* (Upaniṣad).
12. *Rukmiṇīkalyāṇa* (Poem).
13. Unpublished Minor Upaniṣads (Upaniṣads).
14. Major Upaniṣads, Vol. I (Upaniṣads).
15. Major Upaniṣads, Vol. II (Upaniṣads).
16. Descriptive Catalogue, Vol. I. Vedas.
17. Do Do. Vol. V. Grammar (In the Press)
18. Do Do. Vol. IV, Poetry. (Ready for the Press).
19. Alphabetical index of Sanskrit manuscripts.

Total 25

#### III. *Theosophical Publishing House*

1. *Brahmasūtrabhāṣya* of Śaṅkara with Bhāmati, Catuṣsūtri. English translation with Introduction and Notes, in collaboration with the late S. S. Suryanarayana Sastri (Vedānta).

2. *Mānameyodaya* (*Mīmāṃsā*). English translation with Introduction, Notes and indices, in collaboration with the late S. S. Suryanarayana Sastri.

Total 27

IV. *Bikaner (Ganga Oriental Series)*

1. *Anūpasambhagunāvātāra* (poem).
2. *Jagadvijayacchandās* (poem).
3. *Saṅgitarāja* (music), Vol. I.
4. Catalogue of Manuscripts, in collaboration with K. Madhava-krishna Sarma.

Total 31

V. *Poona Oriental Series*

Mayūrasandesha with the editor's own Sanskrit commentary, Introduction and Notes

Total 32

Besides the above, he has the following works ready or under preparation.

- Anūparatnāvalī* by Mahārāja Anup Singh of Bikaner for the Ganga Oriental Series (Bikaner).
- Nyāyakusumāñjali* of Udayana with the Bodhini of Varadarāja for the Adyar Library Series.
- Remaining volumes of the edition of *Saṅgitarāja* of Mahārāja Kumba for the Bikaner (Ganga Oriental) Series.
- Remaining volumes of the English translation of the *Saṅgitaratnākara* for the Adyar Library Series.
- Publication of his Papers and his University Lectures in Book form is also arranged.

PAPERS

I. *Annals of Oriental Research, Madras University*

1. Some peculiarities in Sanskrit pronunciation in Malabar.
2. *Sākuntalacarcā* (published serially).
3. Nirukta and Mādhava's Anukramanīs.
4. *Sarvānukramanīpadyavivṛtti*.
5. *Niruktavārtika*.
6. Poetic beauty.
7. Some Passages of Doubtful Authenticity in *Kālidāsa*.
8. *Raghuvamśa* and *Kumārasambhava*.
9. The *Bharatavākya* in *Mālavikāgnimitra*.
10. Allusions to *Agnimitra* in the works of *Kālidāsa*.
11. Titles of works of *Kālidāsa*.

Total 11

II. *Journal of Oriental Research, Madras*

1. *Svāhā, Svadhā, Svasti*.
2. Some unexplained Prakrit passages in the *Cārudatta* and their bearing on the *Bhāsa Problem*.

3. Mādhava, an unknown Bhāṣyakāra for the R̥gveda.
4. Sūktavloka.
5. Taittirīyānukramaṇi of Yāska.
6. Time Analysis in the Śākuntala.
7. Chronology of the Vedabhāṣyakāras.
8. Viṇāvāsavadatta, Acts I to III (later issued in book form).
9. Do. Act IV.
10. Payyūr Bhaṭṭas.

Total 21.

### III. *Prācyavāṇi*

1. The four sons of Daśaratha.
2. Two interesting Music Works.

Total 23

### IV. *Poona Orientalist*

1. Kaumudī
2. Pūrṇasarasvatī.

Total 25

### V. *New Indian Antiquary*

1. Pras'namālā.

Total 26

### VI. *Indian Historical Quarterly*

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3. A note on Śākapūṇi (S. Kuppaswami Sastriar).
4. Sanskrit studies in Madras (Madras ter-centenary).
5. Seats of learning and their patrons in ancient India (Raja Sir Annamalai Chettiar).
6. Śrī Rāma and Raghuvamśa (P. V. Kane).
7. Hero in Mālavikāgnimitra (Bhandarkar Or. Res. Institute Silver Jubilee).
8. Sandeśakāvyas and Malabar Geography (B. C. Law).
9. Political Allegory in Kumārasambhava (Radhakumud Mukerji).
10. Daśaratha in Raghuvamśa (A. B. Dhruva).
11. Private Libraries in ancient India (Iyyanki Venkataramanaiya).
12. Philosophy of life in Śākuntala (M. Hiriyantha).
13. Realism in Saṅkara (Madura Advaita Sabha Jubilee).
14. Vedic Culture (Cultural heritage of India, Ramakrishna Centenary).

15. Contemporary Malayalam Literature (A symposium on contemporary Indian Literatures).
16. Malayalam Literature (Encyclopaedia of world literature).
17. Nāgānanda (stories from Sanskrit Drama, G. A. Natesan and Co., Madras).

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Besides the works published directly by him, in various works he has added a critical Introduction as per list below.

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2. Śloka-vārtikavyākhyā of Uṃveka (Madras University)
3. Nayaviveka (Madras University).
4. Sphoṭasiddhi (Madras University).
5. Bhagavadgītā (Adyar Library).
6. Saṅgitaratnākara (Adyar Library).
7. Vādāvali, also an index (Adyar Library).
8. Rāgavibodha (Adyar Library).
9. Ātman in pre-Upaniṣadic Vedic Literature (Adyar Library).
10. Akabarasāhi Śṛṅgārādarpaṇa (Bikaner).
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Besides the above, Dr. Raja has contributed a large number of Papers in Malayalam to many high class Malayalam journals, relating to Sanskrit Literature, Malayalam Literature, History of Malayalam Language and Literature, History of Malabar and many other subjects of academic interest. The total number of such Papers may be about a hundred But no list has been available. They are mostly in the Māthrubhūmi Weekly, Maṅgalodayam, Quarterly Journal of the Pan-Kerala Literary Academy, Kairali, Keralopahāram (of the Madras Kerala Samāja) and many special numbers of other journals and Associations.

Dr. Raja has written detailed and critical reviews of many books in the Adyar Library Bulletin, Aryan Path, Indian P. E. N., "The Hindu," "The Indian Express" etc. He has also contributed many notes in the Adyar Library Bulletin and in the Indian P. E. N. on literary and cultural matters. He had also contributed some articles to the "New India," many years ago. They are on a variety of subjects of cultural and scholarly interest. There are many other writings of his of an earlier date of which it is not possible to get a list. He has also delivered a large number of lectures before students and before educated audience and in all of them he has been emphasising the need to pay more attention to the understanding of ancient Indian culture as a vital factor in our national life. Brief notices of many of them are available in newspapers.

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## SAMKARA AND SURESVARA

By

PROF. M. HIRIYANNA

THE controversy, carried on in recent years, about 'Maṇḍana and Suresvara' relates only to the identity of the two thinkers. It does not question the correctness of the other main portion of the tradition, *vis.*, that Suresvara was once a staunch Mīmāṃsaka, upholding the supremacy of *karma*, and that he became a Vedāntin afterwards under the influence of Saṃkara. There is enough evidence to support it, for example, in his *Naiṣkarmyasiddhi*.<sup>1</sup> Whenever Suresvara speaks of Saṃkara, he does so with deep reverence,<sup>2</sup> as may be expected from one who felt that he owed his spiritual enlightenment entirely to him.<sup>3</sup> He has given a practical proof of his loyal adherence to the teaching of Saṃkara by commenting on more than one of his works, his metrical commentary of the *Brhadvārttika*, which in extent approximates to half the *Rāmāyaṇa*, being one of the most important treatises on the Advaita doctrine. But such adherence to the teaching of Saṃkara does not mean that he subscribes to every detail of it. There are, at least, two important points in which he expressly differs from his teacher; and the object of the present note is to draw attention to them. Both of them occur in the *Vārttika* just referred to.

<sup>1</sup> See the present writer's Introduction to the work, p. xxxii (Bombay Sanskrit Series).

<sup>2</sup> गुरुस्यैवैकान्तः सत्यं नो बन्धवकथितः ।

अवशिष्टमप्यसौ कथोक्तः किं करिष्यति ॥ (*Naiṣkarmyasiddhi*, i. 4).

<sup>3</sup> *Ibid.*, iv. 77.

(1) The fifth Brāhmaṇa of the first chapter of the Bṛha-dāraṇyaka Upaniṣad dwells, at some length, on a rite known as *sampratti* (Passages 17 ff.). The term literally means 'handing over;' and the rite is so called because it signifies the transfer by a father to his son of all his duties and responsibilities such as the study of the Veda, offering oblations to the gods, honouring guests and so forth. This rite, according to S'āṃkara, is to be performed when a householder feels that he is soon to depart this life, so that the son may thereafter continue to fulfil the spiritual as well as the secular functions of the family.<sup>1</sup> But Sures'vara takes quite a different view of the occasion for the performance of the rite. He is of the opinion that it is meant to be performed by one who, having been a householder, decides to become a *saṃnyāsin* (st. 263-73).<sup>2</sup> He maintains this view, first, by pointing out that it would avoid the rather out-of-the-way interpretation put by S'āṃkara on the word *praiṣyaṇ* which is used in the Upaniṣadic passage in question (st. 288) and, secondly, by reference to the authority of the Kāṭha Saṃhitā which definitely connects the rite with the assumption of *saṃnyāsa* (st. 264). But he adds that, though there is disagreement in this respect between him and S'āṃkara, they are at one in so far as the general purport of the passage is concerned, *viz.*, that the son should carry on the duties of his father—no matter whether as a consequence of his death or of his renouncing the world (st. 278).

(2) The other point of divergence concerns eligibility for *saṃnyāsa*. On the strength of the word *brahmaṇa* used in III. v. of the same Upaniṣad,<sup>3</sup> S'āṃkara states that Brahmins alone are entitled to formally assume *saṃnyāsa*; and he reiterates that opinion under IV. v. 15. But Sures'vara

<sup>1</sup> S'āṃkara expresses the same view in his com. on the Aitareya Upaniṣad, iv.

<sup>2</sup> The figures within brackets refer to the number of the stanzas in the corresponding portions of the *Vārttika*.

<sup>3</sup> एतं वै तदात्मानं विदित्वा ब्राह्मणाः पुत्रैश्चानाद्य विद्वैश्चानाद्य लोकैश्चानाद्य कुत्सैश्चानाद्य भिक्षाकर्षं वरन्ति ॥

takes the view that all the three higher castes are equally eligible for it (st. 88 ff.). We may add that this question is discussed in the third chapter of the *Siddhantaśaśam-graha* of Appayya Dīkṣita, and an attempt is made there to reconcile the different views.<sup>1</sup>

There are three other points of a similar kind, but they relate to the interpretation of certain words of the Upaniṣad. One of them occurs in connection with the fifth section of the third chapter of the Upaniṣad already mentioned. S'āṃkara inclines to the view that this section contains a passage<sup>2</sup> which explicitly enjoins renunciation. Sureśvara, on the other hand, explains that passage as but an *arthavāda*—that is, as glorifying Brahma-knowledge by pointing out that the wise give up everything for the sake of attaining it. Since, however, Sureśvara also recognises that renunciation is scripturally enjoined (though not here), this divergence has no doctrinal significance (st. 165-6). The other two points have such significance. They are :

(3) The word *manuṣya* occurring in I. iv. 9 of the Upaniṣad<sup>3</sup> is taken by S'āṃkara as suggesting the special fitness of men, as distinguished from the gods, to study the Vedānta.<sup>4</sup> But Sureśvara prefers to exclude such a suggestion in order to make the interpretation accord better with what is stated in the next passage :<sup>5</sup> 'Whoever among the gods awoke to this, he indeed became it ; so in the case of seers ; and so too in the case of men'. (st. 1085-6 and 1436-7).

(4) In explaining I. v. 16 of the Upaniṣad,<sup>6</sup> S'āṃkara understands the particle *eva*, which occurs only once, after

<sup>1</sup> Cf. st. 1651 on p. 785 of the *Vārttika*. For another way of reconciling the views, see *Vārttikasāra* of Vidyāranya (Chowkhamba Series), p. 698.

<sup>2</sup> This passage is the same as the one quoted in Note 6 above.

<sup>3</sup> तदाहुः ब्रह्मविद्यया सर्वं भविष्यन्तो मनुष्या मन्वन्ते, किमु तद्ब्रह्मविद्येयस्मात्तत्सर्वमभवत् ॥

<sup>4</sup> Cf. *Vedānta Sūtra*, I. iii. 25.

<sup>5</sup> तयो वो देवानां प्रत्युच्यत स एव तदभवत्, तदर्थीणाम्, तथा मनुष्याणाम् ॥

<sup>6</sup> The relevant portion of the passage is : सोऽयं मनुष्यलोकः पुत्रेष्वैव जय्यो मान्सेन कर्मणा, कर्मणा विदुलोकः, विद्यया देवलोकः ॥

*karmanā* and *vidyayā* also so that, according to him, they, like *puttra* in the case of 'the world of men', are respectively the *sole* means to the acquisition of the 'world of the fathers' and the 'world of the gods'. Sures'vara, however, sees no reason for thus understanding the particle where the scripture does not use it, especially because means other than *karma* and *vidyā* are found mentioned in authoritative texts for attaining the worlds in question (st. 279-81). These means, according to Ānandajñāna's *Ṭīkā* on the *Vārttika*, are such as are alluded to in the Vedānta Sūtra, IV. iv. 8.

It is possible to adduce facts which seem to support the interpretations of Saṃkara as against those of Sures'vara, at least, in some of the above cases. Thus, as regards (4), we may say that Saṃkara is thinking only of the *three* means explicitly mentioned in the text, and that the exclusion implied by *eva* is to be understood with reference to them. But our object here has been merely to indicate the differences of view, and not to try to find out which of them is more justifiable.

## VEDIC MANTRAS AND LEGENDS IN THE PURĀṆAS

By

MM. P. V. KANE

It is stated that Vyāsa composed the *Mahābhārata* and the *Purāṇas* for the benefit of women, *sūdras* and *dviṣas* (that were so only by birth) who could not or did not study the Veda. The rites, ceremonies, usages and religious views on which most of the *Purāṇas* lay emphasis are often different from the Vedic tradition. But it should not be supposed that the *Purāṇas* ignore the Vedic heritage. On the contrary the *Purāṇas* try hard to build on the foundations of the Vedic tradition. It is proposed in this paper to illustrate this briefly from a few passages of the *Brahmapurāṇa*, which heads the lists of *Purāṇas* at least from the 11th century A.D., if not earlier. When Yājñavalkya I. 3 enumerates the *vidyāsthānas* commencing with 'Purāṇa', the *Mitākṣara* explains 'Purāṇa' as 'Brāhmādi.' In the lists of *Purāṇas* contained in many *Purāṇas*, the *Brahmapurāṇa* is placed at the head, while the *Vāyu* (104. 3) enumerates the *Matsya* as the first.<sup>1</sup>

The *Brahmapurāṇa* quotes in several places Vedic verses and texts (without accents) and also makes use of Vedic legends for the glorification of certain holy places described by it. This shows that, though the Veda could not be studied by the *sūdras* and women in the orthodox manner from a teacher, the authors of the *Purāṇas* had no objection to women and *sūdras* listening to Vedic Mantras when they were embodied in the narratives of the *Purāṇas*. A few striking

<sup>1</sup> Vide भागवत, I. 4. 25.

सीमाद्विजयन्तुं त्रयी न क्षतिगोचरा ।

इति भारतमाख्यानं कृपया क्षुतिना कृतम् ॥



examples will be given here. The references are to the Ānandāśrama edition of the Brahmapurāṇa.

I. Passages where Vedic Mantras and texts are quoted *verbatim* :

- (a) Brahma 140. 22-23 state that Ātreya praised Indra with the hymn beginning with 'yo jāta eva prathamo' (the whole verse being set out). This is Ṛgveda II. 12. 1.
- (b) Brahma 174. 14-17 are the same as Ṛgveda IX. 114. 3, 4. 2 and IX. 112. 3.
- (c) While narrating the story of Soma carrying away the wife of Bṛhaspati, Brahma 152. 34 repeats Ṛgveda X. 109. 6.
- (d) Brahma 233. 62 states that there is a text of the Atharvans 'dve vidye veditavye.' This is Muṇḍakopaniṣad I. 1. 4.
- (e) In several places the Brahma quotes brief śruti texts such as 'ardho jāyā' (compare Brahma 129. 62 and 161. 35 with Tai. S. VI. 1. 8. 5, S'at. Br. V. 2. 1. 10 'ardho ha va eṣa ātmano yaj jāyā), 'Iṣe tvā' (in Brahma 170. 64 with Tai. S. I. 1. 1. 1); 'Yajño vai Viṣṇuḥ' (Brahma 161. 15).

II. In some passages the Brahmapurāṇa, though not actually quoting the very words of the Veda, gives a very close paraphrase of Vedic texts :

- (f) Brahma 151. 4 and 12 in the story of Purūravas and Urvasī are couched almost in the same words as Ṛgveda X. 95. 16 and 15. Vide S'at. Br. XI. 5. 1 for the story.
- (g) Brahma 158. 27 says 'Sambhu is one alone without a second, wise men speak of him under different names such as those of Indra, Mitra and Agni for the benefit of those who are ignorant (deluded).' This is close to Ṛgveda I. 164. 46 (indram mitram varuṇam agnimāhur . . . . . ekam sad viprā bahudhā vadanti).
- (h) Brahma 161. 35-37 and 44-48 are almost in the same words as some verses of the Puruṣasūkta (Ṛgveda X. 90. 6-7 and 12-15).
- (i) In describing the wretched condition of a gambler and his wife, Brahma 171. 32-33 employs almost the very words of Ṛgveda X. 34. 10-11.

III. In some cases the Brahmapurāṇa presses into service famous Vedic legends for the glorification of certain tīrthas.

- (j) In praising the tīrthas named Hariscandra, S'unaḥsepa, Viśvāmītra and Rohita on the southern bank of the

river Gautamī (Godāvarī), the Brahmapurāṇa (chap. 104) narrates at length the story of S'unaḥsepa and closely follows the story given in the Aitareya Brāhmaṇa (chap. 33) sometimes employing the very words of the Brāhmaṇa text<sup>1</sup>.

(k) In glorifying Indratīrtha on the Gautamī, Brahmapurāṇa (chap. 96) narrates the story how the sin of Brāhmaṇa-murder in killing Vṛtra pursued Indra, like a *kṛtyā* (a goblin). The Taittirīya Saṁhitā (II. 5. 1) narrates how Indra incurred the sin of *brahmahatyā* by killing Visvarūpa, and how he distributed it among the three viz. the earth, plants and women; and elsewhere (V. 3. 12. 1) it states how Indra became free from that sin by performing Asvamedha.

(l) Brahmapurāṇa (chap. 102) in eulogizing a tīrtha called Mrgavyādhā narrates how Brahmā (or Prajāpati) cast a libidinous eye on his own daughter who became a female deer, how Brahmā became a male deer and was pursued by S'ambhu as a hunter. The Aitareya Brāhmaṇa (13. 9) and Śat. Br. (I. 7. 4) narrate this story and both state that 'the daughter' intended is 'heaven', according to some, and 'dawn' according to others.

(m) Brahmapurāṇa (chap. 105) glorifies Soma-tīrtha by narrating how Vāk (goddess of speech) went to the Gandharvas who were fond of women in order to purchase soma for the gods from the Gandharvas. This story is narrated in the Tait. S. VI. 1. 6 and Ait. Br. (5. 1)<sup>2</sup>.

(n) In eulogizing the Pippalesvatī-tīrtha, the Brahmapurāṇa (chap. 110) narrates the story of Pippalāda, son of Vaṇḍavā Prātitheyī and the sage Dadhīca from whose

<sup>1</sup> For example, compare :

नापुत्रस्य परो लोको विद्यते नृपसत्तम । ब्रह्म. 104-7.

with ऐ. ब्रा. 'नापुत्रस्य लोकोऽस्तीति तत्सर्वे पशवो विदुः'

'किं तु मूलं किमु जलं किं तु इमधूणि किं तपः ।' ब्रह्म. 104-10. [The printed text is corrupt]

with ऐ. ब्रा. (33.) 'किं तु मूलं किमु जलं किमु इमधूणि किं तपः'

<sup>2</sup> ब्रह्मपुराण 105-4. says 'तत्र वाग्विबुधानाह गन्धर्वाः स्त्रीषु कामुकाः'

the ऐ. ब्रा. (5-1) says :

सोमो वै राजा गन्धर्वेष्वानीतं देवाश्च ऋषयश्चान्यध्यायन् कमय यस्मान् सोमो राजा-  
गच्छेदिति । सा वागवतीर स्त्रीकामा वै गन्धर्वा मयैव क्षिया भूतया पण्यमिति ।

bones the gods manufactured their weapons. This legend is as old as the Rgveda I. 84. 13.<sup>1</sup>

- (o) Brahmapurāṇa 119-120 refers to the story that plants (oṣadhis) obtained King Soma as their husband. Some of the verses therein are very similar to Rgveda X. 97.<sup>2</sup>
- (p) In speaking about Putratīrtha, the Brahmapurāṇa (124. 33-36) refers to the story of Namuci whom Indra killed with the foam of waters. Rgveda VI. 20. 6 and VIII. 14. 13 state that Indra shattered the head of Namuci with foam and the Tait. Br. I. 7. 1, 6-8 also narrates the legend at some length.<sup>3</sup>
- (r) In chap. 131 the Brahmapurāṇa narrates how Saramā, bitch of the gods, who was to guard the cows, was won over by the rākṣasas and, when the cows were carried away by the rākṣasas, she reported the event to Indra, who, suspecting her treachery, struck her with his foot with the result that she vomited the milk which she had shared with the Asuras. In Rgveda X. 108 we have the dialogue of Saramā and the Pāpīs. In that hymn (verse 9) the Pāpīs try to win her over offering to adopt her as their sister, but she spurns the offer (verse 10).
- (s) In chap. 144 the Brahmapurāṇa derives the name 'Angiras', applied to an ancient sage, from 'angāra' (red-hot charcoal). The same derivation is given in the Ait. Br. (13. 10).<sup>4</sup>

इन्द्रो दधीचो अस्थिर्वित्राण्यप्रतिष्कृतः ।

जुषानं नवतीर्त्त ॥ ऋ. 1. 84. 13.

<sup>1</sup> Compare ब्रह्म 120 6. ओषधयः सोमराजन्याः सोमश्चाप्योषधीपतिः with Rgveda X. 97. 18 या ओषधीः सोमराज्ञीर्बृहतीः शतविक्षणाः ।

ब्रह्म. 120-9.

ओषधयः संबन्धे सोमेन सह राज्ञा ।

योऽस्मान् कृणोति विप्रेभ्यस्तं राजन् पारयामसि ॥

with Rgveda X. 97. 12.

ओषधयः सं वदन्ते सोमेन सह राज्ञा ।

यस्मै कृणोति ब्राह्मणस्तं राजन् पारयामसि ॥

<sup>2</sup> अपां फेनेन नमुचुः शिर इन्द्रोद्वर्तयः ।

विश्वा यदजयः स्पृधः ॥ ऋ. VIII. 14. 13.

स ब्रह्मपाणिस्तरसा फेनेनैवाहनत्रिपुम ।

नमुचिर्गमगमत् तस्व जाता मयोऽनुजः ॥ ब्रह्म. 124-36.

<sup>3</sup> अमेरत्रिसो जातो ह्यज्ञरिरज्ञिरा यतः । ब्रह्म. 144-5.

वेऽज्ञरा आसन् वेऽज्ञरिसोऽभवन् । ऐ. ब्रा. 13-10.

# SOME LIGHT THAT EPIGRAPHY SHEDS UPON THE SOCIAL LIFE OF ANCIENT INDIA

By

DR. D. R. BHANDARKAR

## I

THERE was a time when they thought lightly of Indian Epigraphy. They thought that it might be useful in the sphere of political history and that also in a disconnected manner. Things, however, have changed by now, and people, nay, even scholars, are dazzled by the flood of light that Epigraphy throws on the S'rauta-Sūtra and Smṛti-Sāstra. Inscriptions not only corroborate but also correct S'rauta-Sutras. To take an instance of the latter type, the Baudhāyana S'rauta-Sūtra says *Kṣatriyāṇāṃ tryārṣeyaḥ pravaro bhavati Manu-Aida—Paurūravas-eṭi hotā Purūravovad—Idavād-Manuvad ity adhvaryuḥ.*" (*Pravaraprasna*, 52). It is plain from this that only one Ārṣa-gotra had been assigned to the Kṣatriyas—not to one section but to the whole group, viz. Manu. Perhaps the Āpastamba S'rauta Sūtra knows better, when it says: *Atha yeṣāṃ (= Kṣatriyāṇāṃ)-u ha mantra-kṛto na syuḥ sa-purohita-pravaras te pravṛṇīran* (XXIV. 10. 12-13). This clearly shows that the Kṣatriyas had more than one Ārṣa-gotra together with Pravaras connected with it. But this was doubted by many scholars, ancient and modern. As a matter of fact, however, even as late as the commencement of the 12th century A.D., we find one holy Kṣatriya mentioned with his Ārṣa-gotra and

Pravaras. We have no less than six copper-plate inscriptions of the Gāhaḍavāla prince Jayacandradeva of Kanaūj, with dates ranging between V. E. 1233-36 and recording grants to one and the same grantee, *viz.*, the *Rauta* Rājyadharavarman, son of *Mahā-mahattaka*, the Ṭhakkura Vidyādhara, and son's son of the *Mahā-mahattaka*, the Ṭhakkura Jagaddhara, a Kṣatriya.<sup>1</sup> As the words *Mahattaka*, *Rauta* and *Ṭhakkura* are mentioned side by side with *Kṣatriya*, it is quite clear that Rājyadharavarman is to be taken as a member of the Kṣatriya caste. If any doubt still remains, it is set at rest by a passage from some of these plates which actually calls *Rauta* Rājyadharavarman, a Kṣatriya. Further, it is worthy of note that he is described as belonging to Vatsa-gotra with the five Pravaras, *viz.* Bhārgava, Cyāvana, Āpnavāna, Aurva and Jāmadagnya. What is still more surprising is that there is another grant of Jayacandra to a Brāhman grantee who pertained to the Sārkarākṣa gotra with precisely the five Pravaras<sup>2</sup> which have been associated with the Vatsa gotra of the Kṣatriya grantee, Rājyadharavarman. It is singular that the Brāhman grantee should have exactly the same Pravaras as the Kṣatriya one. It is worthy of note that the Kṣatriya donee has the Ārṣa-gotra, Vatsa, just as the Brāhman donee has the Sārkarākṣa gotra with precisely the same five Pravaras. It will thus be seen that, up till the 12th century A.D., some Kṣatriyas had preserved their Ārṣa-gotra and Pravaras and they were considered to be as holy as the Brāhmins themselves; otherwise there would have been no meaning in Jayacandra issuing grants for the augmentation of the spiritual merit, not only of himself but also of his parents. And what is further noteworthy is that this Kṣatriya grantee Rājyadharavarman seems to have been a particularly holy man as the Gāhaḍavāla

<sup>1</sup> *I.A.*, Vol. XVIII, pp. 136, 11. 27-28, D. R. Bhandarkar's *List Inscr. North Ind.*, Nos. 374-75, 378, 387-89.

<sup>2</sup> *I.A.*, Vol. XVIII, p. 13, 1. 27.

king issued no less than six charters to him—a thing unprecedented in the field of Epigraphy.

## II

What has been set forth above shows that Epigraphy helps us to correct even the tradition preserved in the S'rauta-sūtras. We shall now try to show how it helps us to corroborate the S'rauta-sūtras as against the Smṛti-sāstra. The question is sometimes asked : what was the position of women in the social and religious life of Ancient India ? Even the Bhagavadgītā (IX. 32) says: *striyō vaiśyas tathā sūdrās te' pi yānti parām gatim*. Here, not only Vais'yas but also women have been placed in the same grade as the Sūdras. And as the Sūdras are not entitled to the study of the Vedas or to the performance of sacrifices, the Vais'yas and women of all castes are placed in the same category. And this is exactly in keeping with what Manu says about women. He does not allow the performance of even the initiation ceremony in the case of women. "The nuptial ceremony," says he, "is stated to be the Vedic sacrament for woman (and to be equal to the initiation); serving the husband (equivalent) to the residence in (the house of the) teacher; and the household duties (the same as the daily) worship of the sacred fire."<sup>1</sup> Elsewhere he says the same thing.<sup>2</sup> Nevertheless, the Manusmṛti represents that stage when the life depicted in the Smṛti-sāstra was acquiring but had not fully acquired ascendancy over that depicted in the S'rauta-Sūtra. It is, therefore, no wonder that some customs and practices of the earlier period were not unknown to Manu though they are condemned. Thus he lays down that a Brāhman must never eat at a sacrifice offered by a woman.<sup>3</sup> That means that, in the time of Manu, a woman could offer a

<sup>1</sup> Manusmṛti, II. 67.

<sup>2</sup> Ibid., IX. 18.

<sup>3</sup> Ibid., IV. 205.

sacrifice for her spiritual benefit. This agreed with the celebrated Nānāghāṭ Inscription, which credits a queen called Nāgaṇikā with having performed a number of Vedic sacrifices alone, and of her own accord. As a matter of fact, the *Mīmāṃsādarsana* (VI. 1. 3. 6-16) of Jaimini *alias* Bādarāyaṇa and commented upon by Śābarasvāmin clearly shows that a woman was perfectly entitled to the performance of any Śrauta sacrifice. In fact, if there is any Smṛti which lays down an ordinance to the contrary, says Śābarasvāmin, it has to be ignored, disregarded, and completely set at naught. It was, therefore, no wonder if Nāgaṇikā, wife of Śātakarṇi, could celebrate not one, but several, Śrauta sacrifices. But the position of woman deteriorated soon thereafter, and she was degraded to the rank of a Śūdra as is clear from many verses from the *Manusmṛti*. But that a woman was capable of performing Vedic sacrifices alone and by herself as maintained by the Pūrva-Mīmāṃsā, is corroborated by the well-known Nānāghāṭ Inscription of Nāgaṇikā, wife of Śātakarṇi.

### III

We shall now turn to another question about the Hindu woman, that is, when she was actually married. The custom is now so spread that a girl is adopted into the *gotra* of her husband as soon as she is married. Was it prevalent among the Aryans formerly? Is it prevalent even now in all places or in all classes? Let us take up the second question first for consideration. It is worthy of note that, even to this day, amongst the Rājputs where polygamy is present, the married women preserve the name of the clan to which they originally belonged. Thus, years ago when I was in Jodhpur first, I found that the local Chief had two wives, one called Hāḍijī and the other Rāṇāvatī. Hāḍī showed that she pertained to the Hāḍā sect of the Chohān clan of Bundi or Kotah, and Rāṇāvatī to the Rāṇāvat sect

of the Guhilot clan of Udaipur. The preservation of such clan names is found everywhere among the Rājputs. Even in the old period this was not at all unknown. Thus we know that the daughter of Chandragupta II, who was married in the Vākāṭaka family, called herself Prabhāvatī-Guptā and that her mother Kubera-Nāgā. As the latter is also described as *Nāgakulasambhūta*,<sup>1</sup> 'born of the Nāga family,' there can be no doubt that the post-fix *Nāgā* is the feminine form of Nāga, the name of the clan to which she pertained. For the same reason we have to take *Guptā* of Prabhāvatī-Guptā as the name of the clan to which she belonged. This custom prevailed among the Brāhmanas of the ancient times. Thus the Silaharā Cave Inscriptions speak of their being excavated by one Mūladeva, an Amātya, who has been styled Vātsa and Maudgalaputra.<sup>2</sup> The first is a patronymic showing that his father was a Brāhman of the Vātsa gotra. The second is a matronymic, showing that his mother's father also was a Brāhman belonging to the Mudgala gotra. It is thus clear that the gotra of his father was preserved by his son and was actually mentioned by him when he was an Amātya. Instances might be multiplied; but one more is enough. It is that furnished by a Malavalli pillar inscription which describes the donee Nāgadatta, not only as of the Kauṇḍinya gotra, but also as Kausīkīputra.<sup>3</sup> Nāgadatta was thus born not only of the Brāhman father but also was of Brāhman mother, whose father's gotra was preserved and mentioned by her son in later times. This evidence is clear enough to show that, whether in modern or in ancient times, the original gotra name of the mother was preserved and mentioned and that it was not therefore merged into that of her husband as it is at present, especially in the Brāhman community. The question arises: when did the custom of taking a married girl into her husband's family arise? It does

<sup>1</sup> E.I., Vol XV p. 41, ll. 7-8

<sup>2</sup> *Ibid.*, Vol. XXII, pp. 36 ff.

<sup>3</sup> Lüders, *List of Brāhmi Inscr.*, No. 1196.



not seem to have arisen prior to the time of the compilation of the *Likhitasmṛti* and the *Hārītasṁṛti* which are both very late works. According to one, a married girl becomes a member of her husband's gotra on the fourth day from her marriage,<sup>1</sup> and, according to the other, one year after her marriage.<sup>2</sup> It seems that this custom arose in the post-Gupta period. Were such foreign tribes as the Hūṇas, Gurjaras and so forth responsible for the introduction of this custom, or was it some pre-Aryan custom that re-asserted itself in the Brāhmaṇ community at a late period?

<sup>1</sup> *Likhitasmṛti*, (Ānandāśram Sk. Series), Vs. 25-26 (p. 183).

<sup>2</sup> *Laghuhārītasṁṛti* (Ānandāśram Sk. Series), Vs. 62-63 (p. 139).

## VEDIC CULTURE AND ITS DEMOCRATIC OUTLOOK

By

DR. RADHAKUMUD MOOKERJI

THOUGH primarily a religious work, a book of hymns and prayers, the R̥gveda, as is well-known, throws light upon secular life, the political, social and economic systems of the times. It is bound up with its geographical and social background. But it presents a paradox which cannot be satisfactorily solved. As the earliest book of the Indians and of mankind, as is universally admitted, it marks at once the dawn of culture, as also its zenith. One sees in it not merely the earliest streaks of light, but also its full blaze and glory. The R̥gveda is the repository of highest human thought. Its commonest and most popular prayer, the *Gāyatrī mantra*, for instance, registers the high water-mark of human speculation upon the Divine. Its Definition of God as the Thinking Principle (*dhi*), the Universal Mind, or Over-Soul, which vitalizes and awakens the individual mind and soul, confound the most confirmed atheist who cannot but own the mind working within him and perceive the reality of his own ideas. The working of the Mind in man is the working in him of the Divine which he cannot deny, for he lives in It as the all-pervading atmosphere. Therefore, the injunction of this great R̥gvedic prayer is that we should meditate (*dhīmahi*) on Him who has given us the power to meditate. He has given us a Mind (*dhiyo yo nah̐ pracodayāt*) so that we can apply our Mind to Him, and constantly think of Him. He has

given us our eyesight, so that the eye, cured of its blindness which is imposed upon it by the bandage of passions, can always see Him (*sadā paśyanti*) like the infinite expanse of the sky, with its vision not obstructed by clouds of *kāma* or desire (*diviva cakṣur ātatam*). He is Viṣṇu, expanded in the whole Universe or Cosmos. Thus Man's religion, is only to keep up constantly, without a moment's lapse (*sadā paśyanti*), the conjunction or *yoga* between the individual Mind and the Mind Infinite, between the *jīvātman* and *Paramātman*, by detaching the Mind from Matter (*yogas' cittavṛttimirodhaḥ*). One prayer of the R̥gveda (X. 71. 1) is directly addressed to God designated as *Parabrahmajñāna*, Supreme Knowledge. The R̥gveda is thus full of prayers embodying the highest knowledge of which the human mind is capable, and conveying the last word on religion.

The R̥gveda shows an equal advance in Thought and Life. In social life it stands for monogamy, sanctity of marriage, domestic purity, patriarchal system with its appropriate laws of inheritance, honour of womanhood, highest education for women, some of whom rank as *ṛṣis* like Apālā and Paulomī, or as *brahmavādiniḥ* like Gārgī and Maitreyī of Upaniṣadic fame. Its economic system is based on barter in preference to money-economy, upon Agriculture, Pasture and Dairy-farming, Cottage-handicrafts, and Home Industries, in which India still believes, supported by much of modern post-war economic thought. The hermitage of the R̥ṣi Yājñavalkya of the Upaniṣads was large enough to accomodate in its agricultural and dairy-farms a herd of one thousand cattle. In education, ancient India believed in the training of the Mind as the instrument of knowledge, and not merely furnishing the Mind with the furniture of mere information on different subjects, so that the Mind, uncontaminated by contact with Matter, and freed from its clutches, with its potency magnified, can attain to the highest truth or knowledge, the knowledge of *Ātman*, as the only Reality in which are comprehended all intermediate and subordinate realities, by means of

concentration (*niruddha-samadhi*) on that supreme objective of education. The Mind thus practised in concentration, and disciplined by *tapas*, against its distractions (*cittavrtti*), is rendered perfect as an instrument of knowledge and then engages in the pursuit of knowledge as a whole and up to its roots in Brahman, instead of taking knowledge piecemeal, in parts and sections, so that it attains omniscience in place of partial objective knowledge, a body of mere intermediate truths and half-truths. Such an education which thus aims at the highest and ultimate Truth and excludes from its purview sectional and isolated truths, depends upon the constant and close contact between the Master and his pupil in a common home, the small domestic school, *asrama* or hermitage, located in the silence and solitude of the forests where India thought out her highest, and has given to mankind its richest cultural heritage. For such education, the methods of mass production pursued in the large classes of modern schools and colleges, are out of place. Mere organization, external machinery and apparatus, are not enough for education which is to *educate* the latent personality of the pupil committed to it. The education that is a process of inner growth, a process of living, cannot be mechanised.

Lastly, in politics and state-craft, the Veda stands for its highest ideals, those of democracy and popular government. Vedic kingship is an autocracy in name. It is in reality a limited constitutional kingship, subjected to necessary democratic checks and popular control. The Rgveda ascribes a strictly and severely secular origin to kingship. It does not believe in its divine origin. It arose from cooperation for secular ends, and rests on obligations and responsibilities to be strictly enforced. 'War begat the king' in India, as in other history. The king was primarily required to lead his people for defence and conquest in early times. Such a leadership was a social necessity. A passage in the Rgveda (X. 124. 8) describes the sad and sorry plight of a people omitting to choose a king to lead them against their enemy.

The contractual origin of kingship is thus explained in the *Āitareya Brāhmaṇa* (I. 40): "The *devas* and *asuras* were fighting . . . the *asuras* defeated the *devas* . . . the *devas* said, 'It is on account of our going without a king (*arājatayā*) that the *asuras* conquer. Let us elect a king.' All consented (*rajānam karavāmaha itī tatheti*)."

Thus Vedic kingship was practically elective. The Atharva-veda contains a complete song of election of the king (VI. 87. 88), and also prayers for the prosperity of royalty based on popular support and loyalty (VI. 73). It further refers to a king exiled and recalled, and to his re-election after he is deposed. It also mentions a king expelled from his kingdom (VII. 34; I. 29. 30; VIII. 94; III. 8. 2 etc.). The *Pañcaviṃśa Brāhmaṇa* (XIX 7. 1-4) prescribes the *Rādayajña* which a deposed king should perform to win back his kingdom.

The autocracy of the Vedic king was further limited by several constitutional checks. He had to take the oath of loyalty to law and constitution at the time of his coronation the rituals for which are inspired by democratic ideals. They are described in the *Śatapatha Brāhmaṇa*. The first of these is the ritual of *anumatī* or consent of the Mother-country to the installation of the new king. It was performed with the following prayer: "Mother Pṛthivī, Injure me not nor I thee." The commentator says that this prayer is necessary, "lest the country should shake him off (*meyam nāvadhunvīta*). The commentator further explains that the king and country must enter into friendly relations with each other like son and mother.

The next ritual is for the king-elect to invoke select deities for acquiring their attributes, so as to qualify for kingship. The Vedic system did not believe in the divine right of kings but in their divine qualifications. For instance, the king is to have the righteous energy of Savitr, Bṛhaspati's wisdom and power of speech, Indra's skill in administration, and should be the upholder of *dharma* like Varuṇa. The Veda

regards *Dharma* or Law as the true sovereign and the king as *Danda* or Executive to uphold and enforce *Dharma*.

There is next the ceremony of the sprinkling on the king waters collected from different sources, each with its symbolic value: such as *river* as a symbol of vigour, *flood* of plenty, *sea* for dominion, or the *pond* to signify the fixed loyalty of the people to the king. The *Aitareya Brahmana* makes the king swear his loyalty to Law and Constitution in the following words: "If I play thee false, may I lose all my merit, my place, my life, and even my progeny." The *Satapatha Brahmana* sums up the position in the following declaration to be made to the king: "To thee the State is given for agriculture (*kṛṣi*), for the common weal (*kṣema*), for prosperity and for progress (*poṣa*)."

Another democratic check upon the Vedic king was exercised by his Ministry on whom he had to depend. This dependence is symbolised by the ceremony of the king offering a jewel (*ratna-havis*) to each of his Ministers. The Ministers are also called *rajakṛts*, 'king-makers,' in Atharvaveda (III. 5. 7) and *Aitareya* (VIII. 17. 5) and *Satapatha* (III. 4. 1. 7; 2. 2. 18) *Brahmanas*.

Then, there were the popular Assemblies called *Sabhā* and *Samiti* which were integral parts of Vedic Polity. The *Sabhā* was the Council of Elders, while the *Samiti* was the larger Assembly of the people.

The R̥gveda refers to the king's duty of attending the *Samiti* and to his influencing it by speech and also to the necessity of concord between the two for the prosperity of the realm (IX. 92. 6; X. 166. 4; 191. 3).

The Atharvaveda contains copious democratic material. It describes the *Sabhā* and *Samiti* as the twin daughters of Prajāpati who send them down to earth to build up its civilization as its first aids. This is a striking declaration of the value of democracy as a civilizing agency (VII. 12. 1). It refers to the parliamentary virtues of eloquence, debating skill, agreeable speech, the power of holding the *Sabhā* by giving

utterance to the knowledge and wisdom of all its members so that their attention may be rivetted on the words of the speaker (VII. 12).

Decision by the Vote of the Majority was known, as indicated by the term (*nariṣṭhā*) applied to the *Sabha* in the Atharvaveda (VII. 12. 3), which Sāyaṇa explains as 'inviolable, not to be over-ridden' (*ahimsitā parair anabhibhavyā*). because in the *Sabha*, "the many meet and speak with one voice which is binding on others" (*bahavas sambhūya yady ekam vākyaṁ vadeyus taddhi na parair atilaṅghyam*).

The Ṛgveda applies the democratic method even in the field of education. It refers to learned Assemblies (*Brahmaṇa-Saṅgha*) where Brāhmaṇas united in fellowship in Vedic learning (*sakhāyaḥ*) come together (*saṁyajante*) for the purpose of further developing the truths they had realized in their hearts (*hṛdā taṣṭeṣu*) or reached by their minds (*manaso javeṣu*) [X. 71. 8] Another passage (X. 71. 2) describes the work of these Assemblies in holding discussions of their learned members (*dhīraḥ*) by which the spoken language is refined into the language of the Veda like groats through a sieve (*saktumiva titaunā punanto*). It thus indicates that Vedic Sanskrit was hammered into shape out of spoken Sanskrit of the times at these *Saṅghas* where it was the vehicle of philosophical discussions. Sāyaṇa explains this linguistic contribution of the *Saṅgha* by saying *vidvat saṅghe vācam akrata*.

Incidentally it is to be noted that the Ṛgveda has given to Buddhism its most important word, viz., *Saṅgha*.

The *Saṅgha* of the Ṛgveda is known as *Parīṣad* in the Upaniṣads. The most famous *Parīṣad* known to the Upaniṣads is the *Pāñcāla-Parīṣad*. The king of the Pāñcālas, Rājaraṣi Pravāhaṇa Jaivali used to attend daily the meeting of this Academy every morning and take part in its learned discussions as one of the greatest philosophers of the times (*Chāndogya*, V. 3 ; *Bṛhad*, VI. 2. 1-7).

Lastly, even Vedic scholars have not adequately noticed the remarkable fact that the very last hymn of the Ṛgveda is

a hymn addressed to what may be called the Deity of Democracy. The *Devatā* to whom the prayer is offered is named *Samjñāna* or *Samajñāna* who embodies the common, collective, political consciousness which is evenly spread among the whole people or the masses of the country. The words of the prayer are informed by the true spirit and ideals of democracy. It exhorts the people to make it a point to come together to their National Assembly (*saṃgacchadhvam*) and, assembling there, to contribute to the success of its deliberations by not giving vent to their differences in many voices but adopting a unanimous decision by one vote and voice (*saṃvadadhvam*). The prayer further proceeds in terms and tones of true democracy: "Know ye all your minds by interchange of views so as to have one mind on national issues (*vaḥ manamsi saṃ janatām*). Act ye like the gods who, in the days of yore, cooperated with one mind (*yathā purve saṃjananāḥ devāḥ*) in the performance of their prescribed duties (*bhāgam upāsate*) (literally, sit together for doing their allotted share of work such as bhajana, prayer, *sevā*, service and the like)."

"May you have a common national policy (*mantrāḥ samānāḥ*), a common assembly (*saṃitiḥ samāni*) (not divided by parties and schisms), a common mind (*saṃānam manāḥ*), and a common heart (*sahacitta*)."

The meaning is that a common national policy is to be cultivated because it is for the equal (*samāna*) good of all on which there cannot be any difference of opinion. Similarly, in a national assembly all members will have *equal* rights and liberties. It is the common Assembly, of the whole people and not a sectional communal body. There should be a sense of equality and fraternity in the minds of all so as to produce unanimity of views and *one* mind out of many minds. All hearts (*citta*) should be united by a common desire for the good of all. Lastly, all should be animated by a common national policy which they must endeavour to achieve by equal sacrifice (*samānam mantraḥ abhimantraye vaḥ*



*samānena vo haviṣā juhomī*), ['I call ye to a common purpose which ye serve with a common sacrifice'].

"May you be animated by common hopes and aspirations (*samānī ākūtiḥ*), a union of minds and hearts so that all of you (*vah*) live happily in harmony (*su-saha-asatī*)!"

Thus the Ṛgveda ends on this soul-stirring note and message of democracy, and gives to humanity its earliest conception and expression of that political ideal.

There are other Vedic texts which seek to lay broad and deep the foundations of democracy in a social system purified by domestic virtues and a fundamental spiritual outlook informed by a feeling of fraternity and universal brotherhood.

The Deity invoked in the Atharvaveda hymn (III. 30-1-7) is the abstract Deity named *Sammanasyam*, 'Unity of thought or mind.' The prayer is a moving appeal for a union of hearts (*sahrdayam*) and minds (*sammanasyam*) and freedom from malice (*avidveṣam*). 'Do ye rejoice one in the other (*abhiharṣayata*), just as the cow inviolable (*aghnyā*) finds pleasure in its new-born calf Sāyaṇa takes the Deity as *Sammanuṣyam*, the universalised, generalised, individual who feels for all with whom he is identified in a spirit of universal brotherhood.

Another prayer of the Atharvaveda inculcates domestic virtues as the foundation of social order as follows. "The Son should follow in the foot-steps (*anuvrataḥ*) of his Father and be of one mind (*sammanāḥ*) with his Mother. The wife should speak to her husband honeyed (*madhumatī*) and non-violent (*śāntivām*) words."

"A brother should not be inimical (*dvikṣat*) (look with an evil eye upon) to a brother, nor a sister! In unity of thought (*samyāñca*) and action (*savrata*), all should speak well of one another (*bhadrāyā vācam vadata*)."

"That supreme knowledge (*saṃjñānam*), the knowledge of Brahman by virtue of which the gods do not fall out (*viyanti*) with one another nor have malice (*vidviṣate*) among themselves (*mithaḥ*), that knowledge which produces the sense

of oneness should be imparted to men in every sphere, home, village, country, and the world at large."

"Follow your *Guru* (*jyāyasvantah*); be thoughtful (*cittinah*); do your work with a common plan and purpose (*samrādhayantah*); take your own share in the burden of common endeavour (*sadhurāḥ carantah*) and move on; be ye not divided (*mā vi yausṭa*); speak to one another in pleasant words (*valgu vadantah*); be of one intent (*sadhricīnan*) and one mind (*sammanasah*)."

"Have your drink from a common source and your food from a common stock in equal shares (*samāni prapā saha annabhāgaḥ*); be ye yoked together for a common purpose (*samāne yoktre saha yunajmi*); unite in worship (*samyāñca saparyata*) like spokes of a wheel round its nave (*nābhim iva abhitaḥ arāḥ*)."

"Bend ye all to one purpose (*sadhricīnah*), with one purified mind (*saumanasah*) under a common leadership and organization (*ekasnuṣṭi*) with hearts united (*sahrdaya*) in ties of affection and mutual service (*samivanena*)."

Thus Vedic Thought gives complete expression to the ideals of democracy, applies it in different spheres of national life, political, social, and cultural, and seeks to strengthen its very roots and foundations in ways of thinking and behaviour.

## A VEDIC SLEEPING-CHARM AND ITS ECHO IN TAMIL LITERATURE

By

PROF. K. A. NILAKANTA SASTRI

ATHARVAVEDA IV. 5 is a charm for inducing sleep. The sixth verse in the hymn reads.

*Svaptu matā svaptu putā svaptu sva svaptu vis'patih |*

*Svapantvasyai jñātayah svaptvayam abhito janah ||*

which means.

"May the mother sleep, may the eldest in the house sleep, may her relations sleep, may all the people round about sleep" (Bloomfield, *S.B.E.*, 42. p. 105). Here obviously is a charm used by 'a lover who steals to his sweet-heart' (Winternitz)

In the oldest commentary to the Tolkāppiyam, that of Ilampūṇaṇar, we find under Porul 109 the following. 'Speech when hindrances occur: when secret meetings are afoot, this consists in the rise of the moon, the coming of the town-guards, the mother being awake, the town being awake—all being hindrances to the arrival of the lover at the tryst: thus to show that secret assignations were no good and stop them for the future, and hasten the regular marriage.' And the annotator cites as example a poem from the *Ahananūru* (122) which is very much to the point, and inevitably recalls the verse cited from the AV. above. That is a song by Paraṇar supposed to be addressed by an inamorata to her companion; it describes the hindrances to the course of her love-affair and is meant to be heard by the lover who is

supposed to be present just outside the room where the conversation takes place. The hindrances mentioned in this verse are in order: the townsmen indulge in drink and keep late hours at night though there is no festival on; the harsh-tongued mother does not go to sleep even after the people in the rich bazaar and other streets have slept; even if the mother, whose vigilance is inescapable like disease or death, goes to sleep, there come quickly the town-guards with sleepless eyes; if these youngsters with shining lances happen to fall asleep, the dog with sharp teeth and curved tail, starts barking; if the noisy dog sleeps without barking, the bright moon enters the broad sky and converts the night into day; when the moon is about to set and it becomes dark again, the rat-eating strong-mouthed owl begins to hoot in a manner that strikes terror into the heart; even if this denizen of the hole in the tree sleeps in silence, the cock grown in the house begins to raise its noble voice! When all these obstacles are not there, my lover whose heart would never let him stay away from me, may be unable to come. Friend, the course of our love is full of obstacles

Both the Vedic charm and the Tamil song are steeped in conventions, and very far removed from the simple expression of natural feelings. But the parallel between them is quite striking; they both concern obstacles to the fulfilment of secret assignations between lovers; they both put the mother first among their troubles, and mention besides, the dog and the representatives of the police power of the state (*vispati* and town-guards). The Tamil poem is more detailed and graphic—but that is only the result of an easy elaboration of points already established. The Tamil poem may be of the second century A.D. and the Atharvaveda verse must necessarily be taken to be earlier in date. And this becomes much more certain when we see that this particular verse occurs with only the change of one word (*sastu* being substituted for *svaptu*) in a hymn in the R̥gveda itself (VII. 55-5), and that Aufrecht who considered both the hymns together

declared it difficult to decide which was the earlier form of the verse (*Ind. Studien*, IV. 337 ff.)

The value of the Atharvaveda as a mirror of popular practices and beliefs, some of them at least dating from before the advent of the Aryans into India, has long been recognised. It would be well, however, to remember the warning uttered by Winternitz that 'the songs of magic in the Atharvaveda, which, according to their main contents, are certainly popular and very ancient, have no longer even their original form in the Samhitā, but are *brahmanised*.' The popular origin of much of the Atharvaveda material is vouched by Āpastamba who declares that a man's studies are not complete until he masters the lore of which women and sūdras are the custodians, adding significantly that that lore is the supplement to the Atharvaveda (II. 29. 11-12). It seems clear that the Vedic verse and the Tamil poem cited above reflect different stages in the history of one and the same set of popular notions, though in a conventionalised form. Likewise AV. III. 25 seems to have something in common with the Tamil conventions about Maḍalūrdal. The aim of this short note has been just to invite the attention of scholars to the problems offered by such parallels rather than to offer any solution of them.

# ĀTMAVĀDA AS IN THE YOGĀCĀRABHŪMI OF ĀCĀRYA ASANGA

By

MM. VIDHUSHEKHARA BHATTACHARYA

IT is well-known that Ācārya Asaṅga is one of the most prominent figures in the history of Buddhism and specially in that of the Yogācāra school. The *Yogācārabhūmi* is his masterpiece. In China it is still studied widely. But it is known there wrongly by the name *Yogācāryabhūmi-sūtra* (Ü-cie-si-ti-luən). In Tibet it is called *Yogacaryābhūmi* (Rnal. ḥbyor. spyod. paḥi. sa). The Tibetan word *spyod* may be taken also for Sanskrit *acāra*, yet in transliteration there is always *caryā* and not *acāra*. Sometimes this work is called *Saptadaśa-bhūmi-sāstra* owing to the fact that seventeen *Bhūmis* 'stages' of mind are mainly dealt with herein. In China it is attributed to Maitreya-nātha.

It has five divisions, viz (1) *Bahubhūmikavastu*, (2) *Nirṇaya-* (or *Viniścaya-*) *samgraha*, (3) *Vastusamgraha*, (4) *Paryāyasamgraha*, and (5) *Vivaraṇasamgraha*. As found in Tibetan, these five divisions are contained in five separate volumes. We are concerned here only with the first division, i.e., *Bahubhūmikavastu*. Its fifteenth chapter, *Bodhisattva-bhūmi* is already edited by Unrai Wogihara, Tokyo, 1930, from two MSS., one of Cambridge and the other of Kyoto. Neither of them is complete and both abound in clerical errors. J. Rahder has edited in the Appendix to his edition of the *Daśabhūmika-sāstra* only two sections (*paṭalas*) from it, viz., *Vihāra-paṭala* and *Bhūmi-paṭala*, from the same Cambridge MS. One MS. more is recently discovered by Sri

Rahula Samkṛityayana in Tibet, from which he himself has made a transcription. It is fairly correct and it is clear from it that there are 150 folios in that original MS. which appears to be of a big size, probably not less than 21" × 4.1". Each side of the folios has six or seven lines. The transcription referred to above is now with me being kindly lent to me by Śrī Rahulji.

Two chapters of this work, viz., XIII called *S'rāvaka-bhūmi*, and XV named *Bodhisattvabhūmi*, are wanting in the original MS. used by Rahulji, as clearly noted in his transcription by him. It appears from the Tibetan sources that the above two were missing in some Sanskrit MSS. as in the Tibetan version these two chapters, *S'rāvakabhūmi* and *Bodhisattvabhūmi*, form two separate volumes, their numbers being 4036 and 4037 respectively in the *Complete Catalogue of Tibetan Buddhist Canons* of Tōhoku Imperial University. See also Cordier : *Catalogue du Fonds Tibétan du la Bibliothèque Nationale*, Troisième Partie, 1915.

It is also to be noted that among the photo-prints of the Sanskrit Buddhist works, which are brought and kept in the office of the Bihar and Orissa Research Society, Patna, there are these two books, viz., *S'rāvakabhūmi* and *Bodhisattvabhūmi*. From this fact one may think that, as these two chapters of the *Yogācārabhūmi* were separately available, the scribe of the original MS. under discussion deliberately left them out.

Now, as the *Bodhisattvabhūmi* is already published we do not lose much in this respect, and as regards the *S'rāvakabhūmi* if the photo-print in the Bihar and Orissa Research Society referred to above can in any way be utilized we may hope to have one day the *Yogācārabhūmi* in its complete form from the materials described above.

There are both the Chinese (Nanjio, No. 1170) and Tibetan (the Catalogue alluded to above, No. 4036) translations of the *Yogācārabhūmi*. The author of the Chinese translation is the celebrated Chinese teacher and traveller

Huen-Tsañg who is rightly known in his country as *Tripitaka-dharmacārya* (San-tsañ-fa-si). The Tibetan translation is made by different persons, most of the divisions and sections being translated by Prajñāvarman either independently or jointly with Surendrabodhi. The *Srāvakabhūmi* and *Bodhisattvabhūmi* of the *Bahubhūmikavastu* are translated by Jinamitra and Prajñāvarman respectively.

In the section *Ayonisomanaskaraprajñāpti* of chapters III-V (III *Savitarka Savicāra bhūmi*, IV. *Avitarka vicāramātrā bhūmi*, and V. *Avitarka avicāra bhūmi*) which are taken together Asaṅga discusses or refutes the following sixteen views of others (*paravādas*), i.e., non-Buddhist teachers, viz., (i) *Hetuphalavāda*, (ii) *Abhivyaktivāda*, (iii) *Atitānāgata-dravyasadvāda*, (iv) *Ātmavāda*, (v) *Sasvatavāda*, (vi) *Pūrvakṛtahetuvāda*, (vii) *Isvarādikarīkavāda*, (viii) *Himsādharmavāda*, (ix) *Antānantīkavāda*, (x) *Amarāvīkṣepavāda*, (xi) *Ahetuvāda*, (xii) *Ucchedavāda*, (xiii) *Nastīkavāda*, (xiv) *Agravāda*, (xv) *Suddhivāda*, and (xvi) *Kautukamaṅgalavāda*.

The section dealing with the (iv) *Ātmavāda* is edited below for the first time comparing it thoroughly with the Tibetan version of the Narthang edition (Tanjur, Mdo, Dz1) The references herein are from this edition. In the course of discussion of the subject readers will find here some very interesting arguments which may appear to them to be unknown hitherto.

## [ आत्मवादः ]

[MS. 36a. 4] [Tib. 57a. 7] आत्मवादः कतमः । यथापीहैक्यः श्रमणो वा ब्राह्मण एवंदृष्टिर्भवत्येवंवादी । तद्यथा । [Tib. 57b. 1] इतो बाह्य-स्तीर्थ्यः सत्यतः स्थितित आत्मा वा सत्त्वो वा जीवो वा पोषो वा पुद्गलो वेत्यादि<sup>1</sup> । स एवं दृष्टिर्भवत्येवंवादी<sup>2</sup> । आगमतो [2] युक्तितश्च ॥

तत्रागमः पूर्ववत् ॥

<sup>1</sup> Tib. de. la. sog. pa ; MS. *ityevamādakena kārāṇena*.

<sup>2</sup> Tib. here adds : *kasmād evaṁdṛṣṭir bhavaty evaṁvādī* cīḥi. phyir. de. ltar. lta. shiñ de. skad. smra. bar. byed. ci. na (?).



युक्तिः कतमा । यथापीहैकस्यस्तार्किको [5] भवति मीमांसक इति पूर्ववत् । द्वाभ्यां कारणाभ्यां<sup>1</sup> । अबुद्धिपूर्वं च सति सत्त्वबुद्धिप्रवृत्त्युप[3]लब्धितः । बुद्धिपूर्वं च<sup>2</sup> चेष्टोपलब्धितः । तस्यैवं भवति । सचेदात्मा न स्यात् पञ्चभिराकारैः पञ्चविधवस्तुदर्शने सत्यात्मबुद्धि[र्न]<sup>3</sup> प्रवर्तेत । रूपा[4]कृतिं दृष्ट्वा रूपबुद्धिरेव प्रवर्तेत न सत्त्वबुद्धिः । सुखदुःखावदीर्णं<sup>4</sup> संस्कारं दृष्ट्वा संज्ञाबुद्धिरेव प्रवर्तेत [न] सत्त्वपतितो-च्छिन्न<sup>5</sup> बुद्धिः । [5] नामिनं नामसम्बद्धं संस्कारं दृष्ट्वा [6] संज्ञाबुद्धिरेव प्रवर्तेत [न] क्षत्रियो वा ब्राह्मणो वा वैश्यो वा शूद्रो वा ब्रह्मदत्तो वा गुण[6]मित्रो वेति सत्त्वबुद्धिः । शुभाशुभचेष्टासम्बद्धं संस्कारं दृष्ट्वा संस्कारबुद्धिरेव प्रवर्तेत न बालपण्डितसत्त्वबुद्धिः । विषये [7] विज्ञानानुवृत्तिं<sup>6</sup> दृष्ट्वा चित्तबुद्धिरेव प्रवर्तेत नाहं पश्यामीत्येवमादिसत्त्वबुद्धिः । यतश्चैवमबुद्धिपूर्वमेषु [Tib. 58a. 1] पञ्चसु वस्तुषु पञ्चाकारा सत्त्वबुद्धिरेव प्रवर्तेते न संस्कारबुद्धिः तस्मादबुद्धिपूर्वं तावदस्य दृष्ट्वा सत्त्वबुद्धिप्रत्युपलब्धित एवं भवत्यस्यात्मेति ॥

तस्यैवं [2] भवति । [MS. 37a. 1] सचेदात्मा न स्यान्न संस्कारेषु बुद्धिपूर्वा चेष्टोपलभ्येत<sup>7</sup> अहं चक्षुषा<sup>8</sup> रूपाणि द्रक्ष्यामि पश्यामि दृष्टवान् न वा द्रक्ष्यामीत्येवमभिसंस्कारपूर्वगमं कृत्वा । [3] यथा दर्शन एवं श्रोत्रप्राणजिह्वा-कायमनस्सु वेदितव्यं । एवं कुशलकर्माभिसंस्कारे कुशलकर्मनिर्वृत्तौ<sup>9</sup> अकुशलकर्माभिसंस्कारेऽकुशलकर्मनिर्वृत्तौ<sup>10</sup> कित्येवमादिका [2] बुद्धिपूर्वा चेष्टा नोपलभ्येत । [तस्माद्]<sup>11</sup> एवं भवत्यस्यात्मेति<sup>12</sup> ॥

<sup>1</sup> Tib. wrongly *ākāśābhīyān* (rnam. par. gñis. kyis) for *kāraṇābhīyān*.

<sup>2</sup> For *ceṣṭa* Tib. lit. *vicāra* (dpyod).

<sup>3</sup> Tib. *hjug* par. *hgyur ba* hi. mī. rigs, MS. omits *na*.

<sup>4</sup> For *avadīrṇam* Tib. lit. *kaubdharh* (gyo ba).

For *ucchrīta* 'high', Tib. mthos, but in Tib. text we have wrongly thos. pa. *sruta*.

<sup>5</sup> In Tib. *hjug. pa* is for both *anuvṛtti* and *pravṛtti* (*Mahāvīryūtpatti*, ed. Sakaki, 2000 and 2124).

<sup>6</sup> In Tib. read *sems* for *sems. can*.

<sup>7</sup> MS. °*labhyate*.

<sup>8</sup> In the xylograph read *gis* for *gi*.

<sup>9</sup> Tib. *hgrub pa*: MS. °*uvṛttau*. See note 13.

<sup>10</sup> See note 12.

<sup>11</sup> Tib. *des. na*.

<sup>12</sup> For *evam*° ti Tib. has *des. na. de. hdi sñam-du. sems. te bdag. yod do. sñam. mo* MS. *uāsty evam bhavaty ātmeti*.

स इदं स्याद् [5] वचनीयः । कश्चिदिच्छसि यदेव पश्यति तत्रैव सत्त्व-  
बुद्धिरुत्पद्यते । आहोस्त्विदन्यत्पश्यत्यन्यत्र सत्त्वबुद्धिरुत्पद्यते । सचेत्तत्रैव । तेन  
रूपादिषु सत्त्व इति विपर्ययात् [6] युज्यतेऽस्त्यात्मेति ॥ सचेदन्यत्र । [3] तेना-  
कृतिमानात्मेति न युज्यते । पतितोच्छ्रितः क्षत्रियादिबालपण्डितो रूपादिषु [7]  
विषयग्राहक आत्मेति न युज्यते ॥

कश्चिदिच्छसि स्वभावादेव धर्मस्य 'तद्बुद्ध्युत्पत्तिराहोस्त्वित्परस्वभावाद-  
पीति' । सचेत्स्वभावादेव । तेन यदेव पश्यति तत्रैव विपर्यस्ता बुद्धि-  
[Tib. 58b. 1] रित्यात्मबुद्धिर्न युज्यते । सचेदन्यस्मादपि<sup>1</sup> । तेन सर्वविषयाः<sup>2</sup>  
सर्वविषयबुद्धेः [4] कारणीभवन्तीति न युज्यते ॥

कश्चिदिच्छसि असत्त्वसंख्याते<sup>3</sup> सत्त्वसंख्यातबुद्धिं सत्त्वसंख्याते वासत्त्व-  
[2]संख्यातबुद्धिं । तदन्यसत्त्वसंख्याते पुनस्तदन्यसत्त्वसंख्यातबुद्धिमुत्पद्यमानां वा  
नो वा । सचेदुत्पद्यते<sup>4</sup> । तेनासत्त्वोऽपि सत्त्वः [3] सत्त्वोऽपि तदन्यसत्त्वो<sup>5</sup>  
भविष्यतीति न युज्यते ॥ सचेन्नोत्पद्यते । तेन प्रत्यक्ष [5] प्रमाणमपवादितं<sup>6</sup>  
भवतीति न युज्यते ॥

कश्चिदिच्छसि यासौ सत्त्वबुद्धिः सा प्रत्यक्षार्थग्राहिकानुमानिकार्थग्राहिका  
वेति । सचेत्प्रत्यक्षार्थ<sup>7</sup>ग्राहिका । तेन<sup>8</sup> रूपादयः स्कन्धा एव<sup>9</sup> न सत्त्वः प्रत्यक्ष  
इति न युज्यते ॥ सचेदानुमानिकार्थग्राहिका । [5] तेन बालदारकाणामप्यनभ्युक्ष  
सहसा प्रवर्तत इति न युज्यते ॥

<sup>1</sup> For *tad*- Tib. expressly *sattva*- (sems. can gyi)

<sup>2</sup> Here *api* is not supported by Tib. reading for it *eva* (fid) which is better.

<sup>3</sup> In Tib. *api* is omitted.

<sup>4</sup> Omitted in Tib.

<sup>5</sup> MS. adds here *sattvasaṅkhyāte* not in Tib.

<sup>6</sup> Tib. adds *buddhiḥ* (blo) after *saced*.

<sup>7</sup> Here is a difference between the MS. and Tib. ; and both of them appear to be defective. For *sattvo'pi* MS. has *tadanyasattvo'pi*. Tib. would lit. suggest *sattvo'pi tadanyasattvaḥ sattvo'pi tadanyasattvo* reading sems. can. yañ. sems. can. de. las. gshan pañi. sems. can. yañ. de las. gshan pañi. sems. can. du. ḥgyur

<sup>8</sup> So the MS.

<sup>9</sup> Tib don ; MS. omits *artha*

<sup>10</sup> Tib. des na , MS. *tatra*.

<sup>11</sup> This is according to Tib., but the MS. reads *eva* before *skandhāḥ*.

स इदं<sup>1</sup> स्याद्वचनीयः । [6] कश्चिदिच्छसि बुद्धिहेतुका वा चेष्टा [6] सत्त्वहेतुका वेति । सचेद्बुद्धिहेतुका । आत्मा चेष्ट[त] इति न युज्यते ॥ सचेदात्महेतुका बुद्धिपूर्वा चेष्टेति न युज्यते ॥

कश्चिदिच्छमि अनित्यश्चेष्टाहेतुर्नित्यो वेति । [7] सचेदनित्यः । [7] सवि-  
कार आत्मा<sup>2</sup> चेष्ट[त]<sup>3</sup> इति न युज्यते ॥ सचेन्नित्यो निर्विकारः । तेन निर्विकार-  
श्चेष्टत इति न युज्यते ॥

कश्चिदिच्छसि व्यवसायात्मकः सत्त्वश्चेष्टते [Tib. 59a. 1] व्यवसायात्मको  
वेति । सचेद्व्यवसायात्मकः । तदा सदाचेष्टः पुनश्चेष्टत इति न युज्यते ॥  
सचेद्व्यवसायात्मकः । तेनाव्यवसायात्मकश्चेष्टत इति न युज्यते ॥

[2] कश्चिदिच्छसि सहेतुकं सत्त्वश्चेष्टते निर्हेतुकं [MS. 37a. 1] चेष्टने  
वेति । सचेत्सहेतुकं । सत्त्वस्याप्यन्य<sup>4</sup> 'श्चेष्टायां' प्रेरक इति न युज्यते ॥  
सचेन्निर्हेतुकं । सदा सर्वकालं सर्वं [3] चेष्टत इति<sup>5</sup> न युज्यते<sup>6</sup> ॥

कश्चिदिच्छसि सत्त्वः स्वतन्त्रश्चेष्टने परतन्त्रो वेति । सचेत्स्वतन्त्रः । आत्मनो  
व्याधिं जरां मरणं दुःखं संक्लेशं [प्रति<sup>7</sup>] चेष्टत इति न [4] युज्यते ॥ सचेत्परतन्त्रः ।  
आत्मा चेष्टत इति न युज्यते ॥

स इदं<sup>8</sup> स्याद्वचनीयः । कश्चित्स्कन्धमात्रे सत्त्वप्रज्ञसिमिच्छसि स्कन्धेषु वा-  
न्यत्र वा स्कन्धे [2] भ्यः । [5] सचेत्स्कन्धमात्रे । तेन निर्विशिष्टः स्कन्धेभ्यः सत्यतः  
स्थितितोऽस्त्यास्मेति न युज्यते ॥ सचेत्स्कन्धेषु । स नित्यो वा स्यादनित्यो वा । [6]  
सचेन्नित्यः । नित्यस्य सुखदुःख्याभ्यामनुग्रहोपघातो<sup>9</sup> न युज्यते । अनुग्रहोपघाते  
वा पुनः सति धर्माधर्मयोः प्रवृत्तिर्न युज्यते । प्रवृत्तावसत्या [7] मत्त्वन्तं<sup>9</sup> देहा [3]

<sup>1</sup> Tib. lit. *tatra evam api* (de. la. hdi. skad. kyan).

<sup>2</sup> Tib. lit. *ātmanas ceṣṭeti* (bad. gī. spyod. pa. shes. byar). See below where it is repeated. But the actual word *ceṣṭate* is found just after a few words. See note 3.

<sup>3</sup> See note 2.

<sup>4</sup> MS. *anyaceṣṭātyānāṁ* for *anyas ce*<sup>o</sup> (Tib. *gshan. zig*).

MS. *ceṣṭati* for *ce*<sup>o</sup> *ti*

<sup>5</sup> Tib. omits *na yujyate*

<sup>6</sup> Tib. lit. *evam* (hdi. skad). So in the above cases.

<sup>7</sup> So the MS.

<sup>8</sup> Tib. *gtan* for *gtan. du*.

नुत्पत्तिः । अप्रयत्ने च<sup>1</sup> सदा मुक्त आत्मेति न युज्यते ॥ सचेदनित्यः । पृथक् संस्कारेभ्यो मङ्गोत्पत्तिप्रबन्धप्रवृत्तितो नोपलभ्यत [Tib. 59b. 1] इति न युज्यते । इह च विनष्टस्यान्यत्राकृताभ्यागमदोष इति न युज्यते ॥ सचेदन्यत्र स्कन्धेभ्यः । तेनासंकृतः सत्त्व इति न युज्यते ॥ सचेदस्कन्धकः<sup>2</sup> । तेन [2] सदा-<sup>3</sup>ऽसंश्लिष्टोऽस्मन्बन्धा<sup>4</sup>दात्मेति न युज्यते ॥

कश्चिदिच्छसि द्रष्टृदिलक्षणो वा तदन्यलक्षणो वा । सचेद्द्रष्टा[3] वि-  
लक्षणः । तेन किं दर्शनादिषु द्रष्टृत्वाद्युपचारं कृत्वा द्रष्टृत्वलक्षण आहोस्वित्पृथक्तेभ्यः । सचेद्दर्शनादिषु [उपचारे]<sup>5</sup> तेन<sup>6</sup> दर्शना[4] दीन्येव द्रष्टृणीत्यात्मा द्रष्टेति न युज्यते । निर्विशिष्ट [आत्मा]<sup>7</sup> दर्शनादिभिः<sup>8</sup> ॥ सचेदन्यस्तेभ्यः । तेन तद्दर्शनादिक-  
मात्मनः<sup>9</sup> [6] कर्म वा स्यात्करणं वा । सचेत्कर्म । तच्च [5] बीजवत्<sup>10</sup> । तेना-  
नित्यत्वाच्च युज्यते ॥ सचेत्कुम्भकारादिसंव्यवहारपुरुषवत् । [6] तेनानित्यश्च  
सांवृतश्चेति न युज्यते । स कामकारी च सर्वार्थेष्विति<sup>11</sup> न युज्यते ॥ सचेत्पृथिवीवत् ।  
तेनानित्यश्च । न च पृथिवीवत्स्पष्ट [7] कर्मेति न युज्यते । [7] तथाहि । पृथिव्याः  
कर्म स्पष्टमुपलभ्यते यदधस्तात्तद्वशाच्च पतति । सचेदाकाशवत् । तेन रूपभावमात्र  
आकाशप्रज्ञसिरिति न युज्यते । सत्यपि च प्रज्ञसितत्वे [Tib. 60a. 1] स्पष्टं तत्-  
कर्मोपलभ्यते । न त्वात्मन इति न युज्यते । तथाद्याकाशस्य स्पष्टं कर्मोपलभ्यते  
यत्तद्वशादागमनगमनसङ्कोचनप्रसारणादिकर्म [2] प्रवर्तते । तस्मात्[MS. 37b. 1]  
कर्मेति न युज्यते ॥ सचेत्करणं दात्रादिवत् । तेन यथा दात्रादन्या छेदनादि-  
क्रिया एवं दर्शनादन्यदर्शनाद्यन्तरं नोपलभ्यत इति न युज्यते ॥ सचेदग्निवत् ।

<sup>1</sup> MS ya. Tib. ḥbad. mi. dgos. par.

<sup>2</sup> The Xylograph is here illegible.

<sup>3</sup> Tib rtag. MS. tadā.

<sup>4</sup> Tib ḥbrel. ba. med. paḥi. phyir, MS. asambaddha-deha<sup>c</sup>.

<sup>5</sup> Tib. gdags. na; but it seems to be read as btags. na.

<sup>6</sup> Tib lta. ba. la. sogs. rnam. ſid. lta. ba. por. gyur. gyi. MS darsanād ity eva.

<sup>7</sup> Tib. bdag. ni.

<sup>8</sup> Tib. adds here *iti nirvisesṣād draṣṭṛā na yujyate* (bye. brag. med. pas. lta. ba. por. mi. ruñ. do.

<sup>9</sup> In the Xylograph read gi for gis. after bdag.

<sup>10</sup> Tib. sa. bon. dañ. ḥdra. bas; MS *jivat*.

<sup>11</sup> Both the Skt. and Tib. texts here are not clear.

तेन व्यर्थमिक्लप्येति न युज्यते । तथाहमिरन्तरेणापि दाहकं स्वयमेव दहति ॥ सचेद्द्रष्टा[4]दिलक्षणादन्यः । तेन सर्वप्रमाणहीन आत्मेति न युज्यते ॥

स इदं स्याद्वचनीयः । [2] कश्चिदिच्छसि यत्संक्षेपव्यवदानलक्षण[5]युक्तं तत्संक्षिप्यते व्यवदायते वा । यद्वा तदलक्षणयुक्तम् । स चेद्यत्संक्षेपव्यवदानलक्षणयुक्तं तत्संक्षिप्यते वा [6] व्यवदायते वा । तेन येषु संस्कारेष्वीतय उपसर्गास्तद्व्युपशमानु-  
ग्रहा बोधलभ्यन्ते ते संस्काराः संक्षेप[7]व्यवदानलक्षणयुक्ताः । अतोऽस्त्यात्मनि ते संक्षिप्यन्ते [3] व्यवदायन्ते चेति न युज्यते । तद्यथा बाह्यभावा आध्यात्मिकाश्च देहाः ॥ सचेत् [Tib. 60b. 1] तदलक्षणयुक्तम् । तेन संक्षेपव्यवदानलक्षणविरहितः संक्षिप्यते व्यवदायते वात्मेति न युज्यते ॥

स इदं स्याद्वचनीयः । कश्चिदिच्छसि यत्प्र[2]वर्तकलक्षणयुक्तं तत्प्रवर्तते च निवर्तते च । तदलक्षणयुक्तं वेति<sup>१</sup> । सचेद्यलक्षणयुक्तम्<sup>२</sup> । तेन संस्कारेषु पञ्चाकारं प्रवर्तक<sup>३</sup>[3]लक्षण [4] मुपलभ्यते । तथाहि । यद्वेतुमदुत्पादशीलं व्ययशीलमन्योन्य-  
परम्पराप्रवृत्तं विकारि च तत्प्रवर्तकलक्षणम् । तच्च संस्कारेषूपलभ्यते । तद्यथा । [4] देहाङ्कुरनदीदीपयानस्रोतस्सु । तेनान्तरेणात्मानं संस्कारा एव प्रवर्तन्ते निवर्तन्ते चेति न युज्यते ॥ सचेदलक्षणयुक्तम् । तेन प्रवर्तकलक्षणहीन आत्मा प्रवर्तते [निवर्तते]<sup>४</sup> चेति न युज्यते ॥

स इदं [5] स्याद्वचनीयः । कश्चिदिच्छसि यो विषयनिर्जाताभ्यां<sup>५</sup> सुस्-  
दुःस्वाभ्यां विकारमापद्यते । यश्च चेतनया विकारमापद्यते । [6] यश्च क्लेशोपक्लेशैर्वि-  
कारमापद्यते । स भोक्ता वा कर्ता वा मोक्ता वेति<sup>६</sup> । यो वा न विकारमापद्यते । सचेद्विकारमापद्यते । तेन संस्कारा [7] एव मोक्तारः कर्तारो मोक्तार इत्यनित्य आत्मा [इति]<sup>७</sup> न युज्यते ॥ सचेन्<sup>८</sup> न विकारमापद्यते । तेन [6] मोक्ता कर्ता मोक्तात्मेति निर्विकारो [Tib. 61a. 1.] न युज्यते ॥

<sup>१</sup> Tib. lit. *ca* (dañ) for *vā*

<sup>२</sup> Tib. *ham*, MS. *ca* for *vā*.

<sup>३</sup> Tib. gal. te. gar. mtshan. fid. dañ. ldan. pa, MS. *sāceyattalakṣaṇā*.

<sup>४</sup> In the Xylograph read *hjug. pa* for *hdug. pa*.

<sup>५</sup> Tib. ldog. par. *hgyur*.

<sup>६</sup> Tib. bas. lit. *viṣaya-janitābhyām* (yul. gyis. bskyed. paḥi).

<sup>७</sup> Here *vā* is suggested by Tib. (*ham*), but the MS. reads *ca*. And *iti* is not in Tib.

<sup>८</sup> Tib. *hgyur. bas. bdag. mi. rtag. par. hgyur. byaḥi. phyl. mi. ruñ. do.*

<sup>९</sup> MS. adds here *yaḥ* not in Tib. Cf. above : *sa ced vikāram āpadyate*.

स इदं स्याद्वचनीयः । कश्चिदिच्छस्यात्मन्येव <sup>1</sup>कर्तृपचार आहोस्विदन्य-  
त्राप्यात्मनः । सचेदात्मन्येव । अग्निर्वहति आमालोकं करोतीति न युज्यते ॥  
सचेदन्यत्रापि । तेन दर्शनादिष्विन्द्रियेषु कर्तृपचार इति व्यर्थात्मकल्पनेति न युज्यते ॥

स इदं [MS. 38a. 1] स्याद्वचनीयः । कश्चिदिच्छस्यात्मन्येवात्मोपचार  
आहोस्विदन्यत्रापीति । सचेदात्मन्येव । तेन संव्यवहारः पुरुषदेहे<sup>2</sup> गुणमित्रो  
बुद्धदत्त इत्येवमादिः [4] न युज्यते ॥ सचेदन्यत्रापि<sup>3</sup> । तेन संस्कारमात्र  
आत्मोपचार इति व्यर्थात्मकल्पनेति न युज्यते । तथाहि संव्यवहारः पुरुष एवात्र<sup>4</sup>  
सत्त्व इति संज्ञायते स्वयम्<sup>5</sup> । परेषामपि व्यपदिश्यते ॥

[5] स इदं स्याद्वचनीयः । कश्चिदिच्छसि येयमात्मदृष्टिरियं कुशला  
बाकुशला वेति । सचेत्कुशला । तेन मूढतराणां<sup>6</sup> [6] भृशतरोत्पद्यते । अन्तरे-  
णापि प्रयोगमुत्पद्यते । मोक्षोत्त्रासकरी<sup>7</sup> दोषपोषिका चेति न युज्यते ॥ सचेद-  
कुशला । तेन [एवं]<sup>8</sup> सत्यपर्यस्तेति न युज्यते । सति च तद्विपर्यासे [7] अस्त्या-  
त्मेति न युज्यते ॥

कश्चिदिच्छसि नैरात्म्यदृष्टिः [2] कुशला बाकुशला वेति । स चेत्कुशला । तेन  
सत्यतः स्थितितः सत्यात्मनि नैरात्म्यदृष्टिः कुशलाविपरीतेति न युज्यते ॥  
[61b. 1] सचेदकुशला । तेन सर्वज्ञदेशिता प्रयोगजनिता मोक्षानुत्त्रासकरी<sup>9</sup>  
शुक्लफला<sup>10</sup> दोषाणां प्रतिपक्षभूतेति न युज्यते ॥

<sup>1</sup> MS. adds before it *kartum*.

<sup>2</sup> In the Xylograph read *hod* for *yid*.

<sup>3</sup> Tib. mi. lus. na; MS. *puruṣe dehe*.

<sup>4</sup> MS. omits *aps*.

<sup>5</sup> Here *atra* is not supported by Tib. which suggests *aps* (*yañ*).

<sup>6</sup> Not in Tib.

<sup>7</sup> Tib. simply *mūḍhānām*.

<sup>8</sup> MS. *kārṣ*.

<sup>9</sup> Tib. de. lta.

<sup>10</sup> After *sat*; MS. adds *samyag* not in Tib.

<sup>11</sup> MS. *mokṣa'nuttrāsa*.

<sup>12</sup> MS. adds here *satyaḥ* (?)

<sup>13</sup> Here the Xylograph is illegible. One may read here *ḥbras. bu*  
'*phala*.' After this Tib. adds *ḥbrel. du. ṭhob. par. byed. pa* suggesting  
*sambandha-prāptikar*.

कश्चिदिच्छसि आलौवास्त्यास्मेति मन्यते आत्मदृष्टिर्वा । सचेदात्मैव । तेन न कदा[3]चिन्नास्त्यास्मेति बुद्धिः स्यादिति न युज्यते ॥ सचेदात्मदृष्टिः । तेनास्त्यप्यात्मनि संस्कारमात्र आत्मदर्शनबलादस्त्यास्मेति मन्यत इति न युज्यते । [तस्मादात्मास्तीति न युज्यते ॥]<sup>1</sup>

अपि तु 'पारमार्थिकमात्मलक्षणं वक्ष्यामि । धर्मेष्वात्मप्रज्ञप्तिः' । [6] स तेभ्योऽन्यानन्यत्वेनावक्तव्यः । माभूदस्य द्रव्यसत्त्वमिति<sup>2</sup> । [5] तेषां वा धर्माणा-  
मात्मलक्षणत्वम् । स पुनरनित्यलक्षणः । अद्भुतलक्षणः । अनाश्वासिक[7]-  
लक्षणः<sup>3</sup> । विपरिणामलक्षणः । आतिधर्मलक्षणः । जराव्याधिमरणाधर्मलक्षणः ।  
धर्ममात्रलक्षणः । दुःखलक्षणः । तथाह्युक्तं भगवता [Tib. 62a. 1]

इतीमे निश्चो धर्मा आत्मा<sup>4</sup> अद्भुतोऽनाश्वासिको विपरिणामधर्मको निश्चो आत्मे-  
त्वेवमादि<sup>5</sup> ॥

<sup>1</sup> Tib. deñi. phyir. bdag. yod. do. shes. byar. mi. ruñ. ño. It adds here further de. ltar. na. blo. sñon. du. ma. btañ. ba. deñi. blo. hjug. pa. dañ | blo. [4] sñon. du. btañ. . . dañ | phuñ. po. rñams. la. hdogs. pa. dañ | mtsban. ñid. rñam. par. bshag. pa. dañ | kun. nas. ñion. moñs. pa. dañ | rñam. par. byañ. ba. rñam. par. bshag. pa. dañ | hjug. pa. dañ | ldog. pa. rñam. par. bshog. pa. dañ | za. ba. po. dañ | byed. pa. [5] dañ | grol. ba. po. rñam. par. bshog. pa. dañ | byed. pa. po. hdogs. brjod. pa. hdogs. pa. dañ | lta. ba. hdogs. pas. kyañ. bdag. yod. par. mi. ruñ. ño | It may thus be translated there being something not clear just after the beginning: *evañ hi*<sup>6</sup> [4] *lakṣaṇavyavasthayā sañklesavyavasthayā pravṛttinivṛttivyavasthayā bhokṭṛkartṛmokṭṛvyavasthayā kartṛprajñāptyā vaktṛprajñāptyā drastṛpra-  
jñāptyā ātmāstīti na yujyate* ॥

<sup>2</sup> Tib. yañ. dag. pañi. Here yañ may be taken for *api tu*. In that case dag. pañi would mean *suddham*. yañ. dag together may mean *paramārtha* for which we have generally don. dam.

<sup>3</sup> Tib. chos. rñams. la. bdag. hdogs. MS. *dharmesu prajñāptis tadātmā*.

<sup>4</sup> Tib. rdzas. sn. hgyur. du. h<sup>o</sup>ñ. bañi. phyir (?).

<sup>5</sup> These two words are not in Tib.

<sup>6</sup> Tib. yid. brtan. du. mi. ruñ. bañi. mtsban. ñid. dañ.

<sup>7</sup> MS. adds here. *mātra* not in Tib.

<sup>8</sup> Tib. lit. *dharmās te'yaṁ ātmā* reading khyod. kyī. (not kyis as in the Xylograph)<sup>9</sup> hdi. yin. te.

<sup>9</sup> Tib. reads fully. *adhruvas* i.e. *bhikṣo ātmā* (dge loñ. dag. khyod. kyī. bdag. mi. ni. brtan. pa. dañ).

<sup>10</sup> The quotation is not traced.

[2] अपि चतुर्भिः<sup>1</sup> कारणैः संस्कारेषु [6] सत्त्वप्रज्ञसिर्बेदितव्या<sup>2</sup> ।  
 सुखसंव्यवहारार्थम् । लोकानुवृत्त्यर्थम् । सर्वथा सत्त्ववस्तु [3] नास्तीत्युत्त्रासप्रहा-  
 णार्थम् । आत्मनि परत्र च व्यपदेशतो गुणसत्त्वदोषसत्त्वसंप्रत्ययोत्पादनार्थं च ।  
 तस्मादात्मवादोऽप्ययोगैर्विहितः ॥ [7]

<sup>1</sup> Tib. *caturvidhaiḥ* (rnarp. pa. bshis).

<sup>2</sup> Before this word Tib. wrongly puts *na* (ma).

<sup>3</sup> Tib. *°yukti*-(rigs) for *°yoga*. See below, Tib. 64b. 5.



# KING TRASADASYU AS A DIVINE INCARNATION

A NOTE ON ṚGVEDA 4. 42

By

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THE frequently discussed and controversial hymn RV. 4. 42,<sup>1</sup> if viewed in the light of such information as is available from Hindu sources, seems capable of an interpretation which is consistent and reasonable, namely, that it records a belief of the Vedic king Trasadasyu that he was an incarnation of *Indrāvaruṇā*.

This interpretation is based upon the following principles :

1. Rejection, with Bloomfield, of the widely accepted theory that the hymn deals with a rivalry between Indra and Varuṇa for leadership of the gods.<sup>2</sup> This theory is nowhere explicit in the hymn.

2. Agreement with Bloomfield<sup>3</sup> that the hymn is one of self-praise (*ātmastuti*), but disagreement with his view that the object of self-praise is the dual divinity *Indrāvaruṇā* mentioned at the end of the hymn. This deity is actually mentioned there not as its own object of praise but as the poet's.

<sup>1</sup> For the literature on this hymn see Oldenberg, *Rigveda Noten*, p. 301 ff.; Bloomfield, *Rig-Veda Repetitions*, p. 233.

<sup>2</sup> For the theory see Roth, *ZDMG.*, 6. 73; *PW s. v. indra*; Whitney, *JAOS.*, 3. 327; Keith, *Religion and Philosophy of the Veda*, p. 90.

<sup>3</sup> *Loc. cit.*

3. Assumption, Grassmann notwithstanding, that the hymn is not two hymns, but a unit, as the text presents it.

4. Acceptance, for lack of any better authority to the contrary, of the tradition concerning authorship and deity addressed which is embodied in the Anukramaṇī, and use for commentary and interpretation of the legend recorded by Sāyaṇa.

The salient points in the Hindu tradition are as follows :

1. The authorship of the entire hymn is ascribed by the Anukramaṇī to Trasadasyu Paurukutsya. This is obviously the King Trasadasyu mentioned in stanzas 8 and 9.

2. This same Trasadasyu is named in the Anukramaṇī as the deity of stanzas 1-6, while Indra and Varuṇa receive stanzas 7-10.

3. In stanzas 8 and 9 it is stated that King Trasadasyu was born to Purukutsānī while Durgaha, her husband and Trasadasyu's putative father, was in captivity. The seven ṛṣis, "our fathers," won him for her when she worshipped Indrāvaruṇā. Sāyaṇa repeats these details in a legend, to the effect that Purukutsa, son of Durgaha, was in captivity, but his wife Purukutsānī, though separated from him, through the help of the seven ṛṣis got the dual divinity Indrāvaruṇā to provide her with a son. Possibly we should think that the dual divinity was considered to function somewhat like a dead husband's brother in providing the deceased with lineage (cf. 10. 18. 8 ; 10. 40. 2).

If we put together the various items mentioned above and supply further details from the phraseology of the hymn itself, we can reconstruct the legend of the celebrated Vedic king Trasadasyu and the context of RV. 4. 42 in the following terms.

Purukutsa Durgaha, husband of Trasadasyu's mother, was captured, possibly by dasyus, upon whom later Trasadasyu is to wreak vengeance. While Purukutsa was in captivity and his wife therefore incapable of conceiving by him, she nevertheless had a son who was named Trasadasyu.

The official story of the prince's parentage which was circulated was that the Queen got him from *Indrāvaruṇā* through the aid of the seven ṛsis. *Trasadasyu* himself believed the story, considered himself divine, or at least half so, called himself *ardhadeva*, "demigod," and identified himself, again at least in part, with his assumed divine progenitor(s). In accordance with his belief he composed—or caused to be composed—this hymn of self-praise, in which he calls himself *Indra* and *Varuṇa*, ascribes to himself the deeds and attributes of the two deities whom he claims to incarnate, and supports his claim by recounting the story of his origin.

A king's pretence to divine descent is good mythic material in India as in Greece, and *Trasadasyu* is no stranger in his time and place than was Alexander. The Indian epics record divine parentage for *Rāma* and the *Pāṇḍavas* in stories of the widest circulation, and Vedic literature has at least one other instance besides the case of *Trasadasyu*. In the *Bṛhaddevata* 7. 50-60 we read of the incarnation of *Indra* (*Indra Vaikuṇṭha*), who was a son of *Vikuṇṭha*, and *Bṛhaddiva*, at the end of RV. 10. 120, considers himself an incarnation of *Indra*.

Viewed in the light of this suggested interpretation the hymn falls into three parts: (1) *Trasadasyu*'s self-praise as an incarnation of *Indrāvaruṇā* (stanzas 1-7); (2) the story of *Trasadasyu*'s origin (stanzas 8-9); (3) final benedictory, formulaic stanza. Many difficulties can be resolved, and the hymn acquires unity.

#### TRANSLATION

मम द्विता राष्ट्रं सन्निवस्य विश्वायोर्विश्वे अमृता यथा नः ।

कर्तुं सचन्ते वरुणस्य देवा राजानि कुष्ठेरुपमस्य वज्रेः ॥ १ ॥

Of me the king, incontestably and doubly is the rulership, just as of me, who give life to all, are all the gods. The

gods follow the will of Varuṇa ; I rule the loftiest covering of the folk.

*dvitā* " incontestably, firmly," because Trasadasyu rules under the two great gods' authority ; " doubly," because he in his own person combines the qualities of both divine kings, Indra and Varuṇa. *vīśvāyu* a common epithet of Indra, though also used of other deities. *naḥ* plur. of majesty. In the second half of the stanza the first part specifies a Varuṇa element in Trasadasyu's character, the second might refer to either an Indra element (cf. *yāḥ (indrah)* . . . *īse kṛstīnām nṛtūḥ* in 8. 68. 7) or a Varuṇa element (cf. *kṛstīr anyō (varuṇo) dhārdyati prāviktāḥ* in 7. 85. 3). The stanza weaves together qualities of Indra and Varuṇa to the greater glory of Trasadasyu.

अहं राजा वरुणो मम तान्यसुर्याणि प्रथमा धारयन्त ।

कुरुं सचन्ते वरुणस्य देवा राजामि कृष्टेरुमस्य वज्रे ॥ २ ॥

I am King Varuṇa. To me were assigned these divine powers at the beginning. The gods follow the will of Varuṇa ; I rule the loftiest covering of the folk.

*asuryāni* : it is not clear what these " divine powers " are ; they may be Varuṇa's powers as chief of the Asuras, or they may be the four irresistible powers of Indra mentioned in 10. 54. 4 *catvāri te asuryāṇi nāmādābhyāni mahiṣḍasya santi*.

अहमिन्द्रो वरुणस्ते महित्वोर्वी गमरि रजसी सुमर्के ।

त्वष्टेव विश्वा मुर्वनानि विद्वान्त्समैरयं रोदसी धारयं च ॥ ३ ॥

Indra am I, and Varuṇa. These two wide, deep, well-constructed spaces I fitted together by my might as the two world halves, like Tvaṣṭi knowing all creations, and I support them.

*indro vdruṇas* : the text is easily intelligible if these two nominatives are understood to be applied by Trasadasyu to himself ; there is no need to emend one of them to a vocative, as is commonly done (for example, von Schroeder, *Mysterium und Mimus im Rigveda*, p. 224), or to regard them as jointly equivalent to a dual (Bloomfield, loc. cit.).

अहमुपो अपिन्वमुक्षमाणा धारयं दिवं सदनं क्रतुस्य ।

क्रतेन पुत्रो अदितिर्क्रतावोत त्रिषातु प्रथमुद्वि मूर्म ॥ ४ ॥

I made the swelling Waters flow ; I established the sky in the seat of cosmic order. By cosmic order the son of Aditi, true to the cosmic order, spread out the threefold world.

The first half of this stanza refers to an achievement of Indra's, the second to one of Varuṇa's.

मां नरः स्वधा वृजयन्तो मां वृताः समरणे हवन्ते ।

कृणोम्याजि मघवाहमिन्द्र इयमि रेणुमभिभूत्योनाः ॥ ९ ॥

On me the well-horsed heroes, out for booty, call ; on me call those hard pressed in battle. I speed the battle, I the generous, Indra ; I raise the dust, I who have overwhelming power.

Since *ndrah* is a frequent epithet of the Maruts, this stanza may refer to the part they took in Indra's battle with Vṛtra, when hard pressed they called upon Indra. In that case the raising of dust would refer to Indra's dance after the battle was over ; cf. Brown, JAOS., 62. 96.

अहं ता विश्वा चकरं नकिर्मा दैव्यं सहो वरते अप्रतीतम् ।

यन्मा सोमासो ममदन्यदुक्थोमे भयेते रजसी अपारे ॥ ६ ॥

I made all these [creations] ; never did the devas' power hinder me, the peerless. When the soma draughts excited me, when the hymns, then both the boundless world regions were afraid.

Reference to the fear which heaven and earth felt of Indra when he drank the soma, in consequence of which they flew apart ; cf. Brown, JAOS., 62. 95.

विबुधे विश्वा सुर्वनानि तस्य ता प्र ब्रवीषि वरेणाय वेषः ।

त्वं वृत्राणि शृण्विषे जघन्वान् त्वं वृत्तो अरिणा इन्द्र सिन्धून् ॥ ७ ॥

All creations are aware of this concerning you ; you proclaim them for Varuṇa, pious god. You are renowned for having slain the Vṛtras ; you set free the streams, Indra, when they were in restraint.

An unclear stanza : for pāda a cf. *viduḥ ṛe tāṣya kāravaḥ* . . . v. ṛ. t. *médhirāḥ* in 1. 11. 6, 7. For pāda b cf. *cāru jāneṣu prabruvāṇā indriyāṇi* in 1. 55. 4.

अस्माकमत्र पितरस्त आसन्त्सप्त ऋषयो दौहि ब्रूयमाने ।  
त आर्यजन्त त्रसदस्युमस्या इन्द्रं न वृत्रतुरमर्षेदेवम् ॥ ८ ॥

These were our fathers here, the seven ṛṣis, when Daurgaha was in captivity. They won for her (Daurgaha's wife) by sacrifice a terror of the Dasyus (Trasadasyu), enemy slaying like Indra, a demigod (or, punningly, like Indra the slayer of Vṛtra, the Lord of the Two World-halves).

पुरुकुत्सानि हि वामदाशद्वयेभिरिन्द्रावरुणा नमोभिः ।  
अथा राजानं त्रसदस्युमत्या वृत्रहणं ददथुरर्षदेवम् ॥ ९ ॥

For Purukutsāni worshipped you, Indrāvaruṇā, with oblations and honor. Then you gave her King Trasadasyu, slayer of enemies, a demigod (or, punningly, the slayer of Vṛtra, Lord of the Two World-halves).

राया वयं सप्तवांसो मदेम हव्येन देवा यवसेन गावः ।  
तां धेनुमिन्द्रावरुणा युवं नो विश्वाहा धत्तमनपस्फुरन्तीम् ॥ १० ॥

May we win wealth and rejoice in it ; [may] the gods [rejoice] in the oblation, the cows in the pasture. Give us, you two Indrāvaruṇā, always the cow that does not push away the milker.

A formulaic benedictory stanza. The cow is possibly the *sudughā dhenus* (see s. v. in Grassmann's *Worterbuch zum Rgveda*).

## THE *PRETA* CONCEPT IN HINDU THOUGHT AND RITUAL

By

HORACE I. POLEMAN

THE Ṛgvedic concept of the *pitr* (spirit of an ancestor) has persisted through Brahmanism and all periods of Hinduism. Its unique importance in the ritual prevailed in and survived the revolt of the Upaniṣads against the emphasis in the Brāhmaṇas on the power of ritual.

In the sūtras *preta*, which first meant the dead person, comes to mean the ghost. Around this keystone idea the vast ritual connected with death developed.

The words *preta* and *sava* do not occur in the Ṛgveda. When the meanings of *sava*, *preta*, and *pitr* are well established, the vagueness encountered in Ṛgveda X. 14. 18 with regard to the burning of the body and the journey of the soul to heaven disappears.

In the Ṛgveda it seems clear that the soul of one who has died goes to the ancient fathers immediately after cremation (RV. X. 14. 7-8). The dead man's *iṣṭapūta* takes him there, and there he stays presumably.

The Fathers were an important object of veneration in the Ṛgveda. They shared in the sacrifice, especially the drinking of soma with the gods, the new and full-moon sacrifices, and the *sautrāmanī*. Their benevolence is shown in RV. X. 15, where they are invoked to turn the merit acquired by their good deeds to the overthrow of the foe of the living, death. It is death which is feared, but not the dead. However, in one verse of this hymn (X. 15. 6) the

possibility of their bringing harm to their descendants who fail to produce due offerings seems clearly indicated.

The Upaniṣads, although not entirely opposed to ritual and sacrifice, relegate them to an inferior place. The one idea about the sacrifice which strongly persists in the principal, early Upaniṣads is that the faithful performance of offerings takes a man to the world of the Fathers, whence he will return to earth again in due course. But not thus can final liberation be won. As A. B. Keith points out on pages 574-575 in his *Religion and Philosophy of the Veda and Upaniṣads*, the doctrine of transmigration developed in the Upaniṣads was disadvantageous to the sacrificial priest. The priestly mind, elaborating the idea of transmigration, made it as mysterious as possible. The necessity of the sacrifice which guaranteed the state of *pitr*hood, return to earth again, and final liberation preserved a basis for elaboration of the sacrifice.

In the *Kausikasūtra* (lxxxviii. 28 and lxxxix. 6) and the *Āśvalāyanagrhyasūtra* (iv. 7. 15) we first find the concept that the energy of the Fathers has one special end—the production of offspring. This is a significant and logical development, for it is only through continuing the family that the rites in honor of the Fathers can be perpetuated.

The next development, although the idea may have existed previously, is the concept that the newly departed dead do not immediately join the congregation of the Fathers. This idea may first appear in the *Saṅkhyanagrhyasūtra* (iv. 2. 7) where in the *ekodāṣṭasrāddha* it is prescribed that for one year after death certain rites are to be performed. Also in the *sapīṇḍikarāṇa* (*ib.* iv. 3. 5-6) there are three water pots for the Fathers and one for the newly dead person, the contents of the pot for the newly dead being poured into the pots of the Fathers.

The concept of *preta* as dead person practically equivalent to *sava* (corpse) first appears in the *Satapathabrahmaṇa* the *Āśvalāyanagrhyasūtra*, and the *Kātyāyanasrautasūtra*. In none of these places is there any suggestion



of soul-animation in the *preta*. The later concept of *preta* as soul or ghost is given only lexical standing in the *Amarakoṣa*, the *Trikandaseṣa*, and in Hemacandra. However, according to the Petersburg Lexicon it has such a significance in some contexts in the *Mahābhārata* and the *Lalitavistara*. The first certain use of *preta* as soul or ghost clearly distinguished from *pitr* and *sava* comes in the late *Baudhāyanagryasūtra* (iii. 12. 14). Here it is definitely stated for the first time that a *preta* becomes a *pitr* within one year.

As the ritual became more elaborate the differentiation of *sava* (corpse), *preta* (intermediate soul), and *pitr* became precise, especially in the late texts of the fourteenth and fifteenth centuries. As soon as fire is applied *sava* becomes *preta*, and at the expiration of the year's sacrifice *preta* becomes *pitr*. And only thus can final liberation be won. This can all be inferred from the instructions in late texts. For example in the *Antyeṣṭipaddhati* of Keśava and of Viśvanātha, previous to the bringing of the fire to the corpse there is the first *pinda* offering, and in this ceremony the word *preta* is properly used in referring to the dead person. But as soon as this preliminary *pinda* ceremony is over the dead person whenever mentioned again is *sava* until the moment fire touches him. In Nārāyaṇa Bhaṭṭa's *Antyeṣṭipaddhati* when a widow ascends the funeral pyre of her husband she is instructed to go up upon the *preta* not the *sava*, since the fires have already been brought. The same texts prescribe that lepers and people who die at inauspicious times are not cremated. They cannot become either *pretas* or *pitrs*. Their souls do not go to heaven, and no happiness will come to their offspring.

In the final edifice of the ritual concerning death as established in the late, medieval texts no idea of significance has been discarded, and all ideas have been brought into a logical whole. Descendants are bound to maintaining the sustenance of the *preta*, lest it become a harmful ghost, never become a *pitr*, and lest its and their final liberation be

doomed. The *istapura* concept is preserved in that the soul remains a *pitr* as long as the good deeds performed on earth warrant. The *pitr* remains auspicious, but the *preta* which never becomes a *pitr* is most harmful. Only through the medium of the rites can the individual be liberated, for without them there is no transmigration, and no offspring to carry on the torch.

## ABHIJNĀNASĀKUNTALA AND THE BHAGAVADGĪTĀ

By

DR. S. K. BELVALKAR

THE first English translation of the *Bhagavadgītā* was published in 1785, being the work of Charles Wilkins and dedicated to Warren Hastings, the First Governor-General of India. The first English Translation of Kālidāsa's *Abhijñānasākuntala* was published in 1789, being the work of Sir William Jones, the founder of the Asiatic Society of Bengal. I have often wondered whether Kālidāsa knew the *Bhagavadgītā* and was influenced by its teaching. I wanted to investigate. The very great interest which Dr C. Kunhan Raja shows in his writings for Kālidāsa and his works made me decide to select this as the subject for the following essay designed for the "Kunhan Raja Presentation Volume." I offer it here with my best wishes and cordial greetings.

In Kālidāsa's youthful and exuberantly sensuous works, the *Ritusamhāra* and the *Meghadūta* there is no indication that Kālidāsa had studied the *Bhagavadgītā*; and even in his first drama, the *Mālavikāgnimitra*, the only possible allusion to the *Bhagavadgītā* is the following :

MĀLAVIKĀGNIMITRA

(1) त्रयी विप्रहृत्येव

सममध्यात्मविद्या ॥ १. १४

BHAGAVADGĪTĀ

अध्यात्मविद्या विद्यानाम् ॥ १०. ३२

This is not, however, quite certain. In the *Vikramorvasīya*, the only passage I was able to notice was :

VIKRAMORVAŚĪYA

BHAGAVADGĪTĀ

(2) स्वत्कार्यं वासवः कुर्यात्

इष्टान् भोगान् हि वो देवा

त्वं च तत्स्वेष्टमाचरे ॥ ५. २०

दास्यन्ते यज्ञमवाप्तिताः ॥ २. १२

Even here, the doctrine is quite common, and Kālidāsa need not have gone to the *Bhagavadgītā* for it.

Things, however, become much more promising and certain when we come to the great *Kavyas*. In the *Kumārasambhava* (I did not think it safe to consider the part lacking in Mallinātha's commentary) I was able to find the following parallel passages :

KUMĀRASAMBHAVA

BHAGAVADGĪTĀ

(3) अथ सर्वस्य धातारं ॥ २. ३

सर्वस्य धातारमचिन्त्यस्वम् ॥ ८. ९

(4) प्रलम्बस्थितिसर्गाणा-

सर्गाणामादिरन्तश्च

मेकः कारणतां गतम् ॥ २. ६

मध्यं चैवाहमर्जुन ॥ १०. ३२

(5) आत्मानमात्मना वेत्ति ॥ २. १०

स्वयमेवात्मनात्मानं वेत्स्य त्वं पुण्योत्तम ॥ १०. १५

(6) वेद्यं च वेदित्ता चासि ॥ २. १५

वेत्तासि वेद्यं च परं च धाम ॥ ११. १८

(7) अन्तश्चराणां मरुतां निरोधा-

यथा दीपो निवातस्थो

निवातनिष्कम्पमिव प्रदीपम् ॥ ३. ४८

नेत्रते सोपमा स्मृता ॥ ६. १९

(8) मनो नवद्वारनिषिद्धवृत्ति

Cf. *Gītā* 5. 13; 6. 20

हृदि व्यवस्थाय समाधिवक्ष्यम् ॥ ३. ५०

(9) यमक्षरं वेद(१. १. क्षेत्र)विदो विबुस्त-

यदक्षरं वेदविदो वदन्ति ॥ ८. ११

मात्मानमात्मन्यवलोकयन्तम् ॥ ३. ५०

यत्र चैवात्मनात्मानं

पश्यन्मात्मानि तुष्यति ॥ ६. २१

(10) योगिनो यं विचिन्वन्ति

क्षेत्रक्षेत्रज्ञयोर्ज्ञानं यत्तज्ज्ञानं मतं मम ॥ १३. २

क्षेत्राम्यन्तरवर्तिनम् ॥ ६. ७७

(11) अनावृत्तिमयं यस्य

यद्गत्वा न निवर्तन्ते तद्दाम परमं मम ॥ १५. २

पदमाहुर्मनीषिणः ॥ ६. ७७

Turning to the best known of Kālidāsa's *Kavyas* the *Raghuvamśa*, the following parallelisms could be detected without much search :

RAGHUVAMŚA

BHAGAVADGĪTĀ

(12) अगृध्नुरादवे सोऽर्थ-

बाह्यस्पर्शोऽवसक्तत्वा

मसक्तः सुखमन्वभूत् ॥ १. २१

विन्दन्त्यात्मनि यत् सुखम् ॥ ५. २१

(13) अप्यर्थकानो तस्यास्तां

धर्माविद्धो भूतेषु कामोऽस्मि भरतर्षभ ॥ ७. ११

धर्म एव मनीषिणः ॥ १. २५

## RAGHUVAMSA

## BHAGAVADGĪTĀ

- (14) त्वम्यावेशितविरतानां  
त्वत्समर्पितकर्मणाम् ॥ १०. २७  
 गतिस्त्वं वीतरागाणा- \*  
 मभूयःसंविद्वत्तवे ॥ १०. २७
- (15) लोकसंग्रह एवैको  
हेतुस्ते जन्मकर्मणोः † ॥ १०. ९१
- (16) नानवासमवासव्यं  
 न ते किञ्चन वर्तते ॥ १०. ३१  
 \* cf. *Gītā* 4. 10.  
 † cf. *Gītā* 4. 9.

- ये तु सर्वाणि कर्माणि  
मयि संन्यस्य मत्पराः ॥ १२. ६  
 भवामि नविशेत् पार्थ  
मम्यावेशितचेतसाम् ॥ १२. ७
- कुर्याद्विद्रांस्तथासक्त-  
चिकीर्षुर्लोकसंग्रहम् ॥ ३. ३५
- न मे पार्थास्ति कर्तव्यं  
 त्रिषु लोकेषु किञ्चन ।  
नानवासमवासव्यं  
 वर्त एव च कर्मणि ॥ ११३. २२

Finally, in the *Abhyñānasākuntala*, I was able to find out only the following verbal and material similarities :

## ABHYÑĀNASĀKUNTALA

## BHAGAVADGĪTĀ

- (17) अथ भगवान् लोकानुग्रहाय कुशली  
 काश्यपः । ५. १४१
- (18) राहजं किल जंषि णिन्दिजं  
ण हु तं कम्म विवज्जणीअजं ॥ ६. १
- (19) दिष्टया शकुन्तला साध्वी  
 सत्पत्यमिदं भवान् ।  
 भ्रष्टा वित्तं विधिक्षेव  
 त्रितयं तत् समागतम् ॥ ७. २९
- (20) तव भवतु विद्वैजाः प्राज्यदृष्टिः प्रजासु  
 त्वमपि विततयज्ञः स्वर्गिणः प्रीणयालम्
- कुर्याद्विद्रांस्तथासक्त-  
चिकीर्षुर्लोकसंग्रहम् ॥ ३. १५
- सहजं कर्म कौन्तेय  
सद्योषमपि न त्यजेत् ॥ १८. ४८
- विधिहीनमसृष्टाजं  
 मन्तहीनमदक्षिणम् ।  
 भ्रष्टाविरहितं यज्ञं  
 तामसं परिचक्षते ॥ १७. १३
- देवान् भावयतामेन  
 ते देवा भावयन्तु वः ॥ ३. ११

The above is not a very formidable list by any means, even after one has added a couple of other passages possibly omitted by me through inadvertence. True that some of the passages cited show an unmistakable identity of expressions and sentiments, particularly, some of the *Kumāra* and the *Raghu* citations. But have we any further telling evidence to prove that Kālidāsa had fully understood and appreciated the core of the *Bhagavadgītā* teaching? Such evidence, I think, can be forthcoming if we try to understand the central

ethical lesson of the *Sakuntala*. This I shall try to expound briefly.

Kaṇva's hermitage on the banks of the Mālīnī constitutes the scenic background for the first four Acts of the Play. The first glimpse that we get of the hermitage is as a place of innocent and idyllic joy and peace and contentment: *Aho madhuram āsām darsanam*. The last that we see it is as a place overwhelmed with weeping (*Osariyapaṇḍupattā muanti assū via ladāo* : iv. 12), separation (*Vaccha, kiṃ sahaṇāsa-pariccāṇim mam aṇusarasi* : iv. 141), anxiety (*Imiṇa saṁdeheṇa vo ākampidāhmi* : iv. 196), and absence of peace, which even the great Kaṇva himself feels (cf. the stanza, *Samam eṣyati me sokah*, iv. 21), although the Sage knows how to get over the feeling and regain his peace. Not so, however, the other inmates of the hermitage, who discharged the appointed duties of their routine life more for the pleasure that they brought to them, than from any higher call of duty for its own sake. At any rate, Kālīdāsa goes out of his way to tell us that *Sakuntalā's* ideal in life at that stage was nothing higher than "Upabhoga" : *Ramaṇe kkhū kale massa ladāpādava-mihūṇassa vaiaro saṁvutto. Navakusumajovvaṇa Vajajosiṇi, baddhapallavadāe UABHOAKKHAMO Sahaāro*.

Into this hermitage enters King Duṣyanta and his entourage, whose ideal in life was pitched to a far lower key than that of the dwellers of the Hermitage. Kālīdāsa symbolically compares the visit to an invasion of it by an infuriated elephant (*Murto vighnas tapasa va no* : i. 32). There accordingly ensues a conflict of ideals. *Sakuntalā* and her companions might bid the King welcome; but Dirghāpāṅga the deer distrusted the hunter-King from the very first (*Savvo sagandhesu vissasadi* : v. 201). So likewise did the Vidūṣaka and the Senāpati hate their enforced residence away from the pleasures of the Town (*Sampadam Naaragamaṇassa kham vi na karedi*; also, *Sakhe, sthira-pratibandho bhava. Aham tāvat Svāminas cittavṛttim anuvartisye*). Ready-wittedness (*pratyutpannamatitvam*), as

Duṣyanta avers in Act v, may or may not be the Nature's dowery (*yautakam*) to womankind; but in the course of Duṣyanta's short stay at the hermitage the girls had become past masters in the art of innocent dissimulation and deceit, as witnessed by the ruse that Priyamvadā proposed for handing over Śakuntalā's love-letter to the King. An end has to be gained; why be over-particular about the means? But thus to seek pleasure at all costs is the surest way of driving it away from us; not of getting it within measurable time.

The scenic background of Acts v and vi is the Royal Court at Hastināpura. Life there is one of sordid self-seeking and self-complaisant worldliness, which all but engulfs Duṣyanta's conception of Royal duty and decorum (cf. *Aho dham-māvekkhita Bhaṭṭiṇo! Idisaṃ ṇāma suhovaṇḍaṃ rūvaṃ dekkhīa ko aṇṇo viāredī*). Those whose lot it is to live this life of sensuousness and small scandal—knowing nothing higher—are not normally discontented with their lot by any means. The Scene in fact opens with music! Why, even the Purohita, as representing the conscience of the Court and its denizens, is foolishly attempting to give first lessons in court etiquette to Śārṅgarava by pointing out the great condescension of the King, who is waiting *standing all the time* to receive the holy sages; and the poor priest gets for his pains a merited rebuff: *Bho mahābrāhmaṇa, kāmam etad abhinandanīyam. Tathāpi vāyam atra madhyasthaḥ* (v. 11<sub>a</sub>). When Śakuntalā and her escorting party (as representing the higher of the two ideals) visit the Court, contrary to her own expectations and to what she herself did earlier as the hostess of the hermitage, she is there treated with discourtesy and is even insulted. As befits the daughter of the fiery Viśvāmitra, Śakuntalā at first bandies words, but finally sheds passionate tears. Eventually however, she is compelled to learn the great lesson of patience, forbearance and trust. This happens, of course, much later.

The visit of Śakuntalā to the Court and the ensuing conflict of ideals has, however, changed the Court's own normal

life and outlook. It no longer finds pleasure, as before, in music and frivolity. These are now sternly tabooed : *Tasmāt prabhavato vaimanasyād utsavaḥ pratyākhyataḥ*. But neither giving oneself up wholly to pleasures, nor an enforced renunciation of them, can ever be a means to true happiness. Happiness, like sleep, is apt to fly further and further away from you the more zealously you try to woo and win it. It is best come unbidden. A poet tells us :

कविता वनिता चैव स्वयमेवागता वरम् ।  
बलादानीयमाना तु सरसा विरसा भवेत् ॥

That is exactly true of happiness also. Deserving happiness is far more important than winning it.

Suffering has the great merit of chastening one's character. This suffering has come to Śakuntalā, passing her days *nyamakṣāmamukhi* in devout and holy service in Mārīca's heavenly hermitage. "Upabhoga" is no longer the key word in that hermitage; and this Kālidāsa has gone out of his way to emphasise : *Yat kṛṅkṣanti tapobhir anyamunayas tasmims tapasyanty amī* (viii. 12). Hence it is that when her penitent husband offers to take her back, Śakuntalā does not demand explanation nor insists upon full satisfaction. Poetic justice requires that this be given to her. It does in fact come when Mārīca tells of the Carse; but Śakuntalā, not wishing to tempt Fate further, had already accepted Duṣyanta before that. Similarly, suffering has also chastened Duṣyanta. For this we have only to contrast his self-confidence in the earlier Acts as illustrated by :

*Athavā bhavitavyānām dvārāṃ bhavanti sarvatra* (1. 16) ;

*Yad āryam asyām abhilāṣi me manaḥ* (i. 22) ;

*Drṣṭvā te viditadharmā tatrabhavān na doṣam grahīṣyati Kulapatih* (iii. 215) ;

*Bhadre, prathitam Duṣyantasya caritam. Tathāpi idam na lakṣyate* (v. 231) ;

with the utter lack of that same self-confidence in the concluding Acts of the Play as evidenced by, amongst others :



*Mamāpy ante puruṣriya eṣa eva vṛttantaḥ* (vi. 235) ;  
*Ahany ahany ātmana eva tāvaj jñātum pramāda-*  
*skhalitaṁ na sakyam* (vi. 26) ;  
*Manorathāya nāsamse kim bāho spandase vṛtha*  
 (vii. 13) ;

and, finally, by the evident reluctance with which he persuades himself to believe in his great good luck in getting his wife and son restored to him.

As Kālidāsa's knowledge of the *Bhagavadgītā* is placed beyond cavil by some of the parallelisms already cited in the earlier parts of the paper, I think it is safe to assert that it would not have been possible for the Poet to plan and to carry out in detail the dénouement of the *Ābhijñānasākuntala* the way Kālidāsa has actually done it; unless he had studied the *Bhagavadgītā* very attentively and understood the heart of its teaching. The First Act of the Play opens in late Spring, the characteristic note of which, in the Sūtradhāra's own words, is its being UPABHOGAKṢAMAM, or ministering to sheer unrestrained enjoyment. Such an ideal, deliberately pursued with the careless *abandon* of the bee (*madhukara*), is sure to end in grief and sorrow. As the *Gītā* (v. 22) teaches :

*Ye hi saṁsparsajā bhogā duḥkhaḥayonaya eva te.*

Similarly, the Sixth Act of the Play opens in early Spring, but this time there is imposed upon all and sundry a forceful abnegation of all pleasures. On this point also the teaching of the *Bhagavadgītā* (iii. 6) is as explicit as can be wished :

*Karmendriyāṇi samyamya ya āste manasā smaran |*

*Indriyārthan vimūḍhātma mithyācārasa ucyate ||*

For true blessedness what is needed is the Karmayoga of the *Bhagavadgītā* with its emphasis upon the doing of the rightful acts by abandoning egotism and fruit-hankering :  
 cp. BG. ii. 71—

*Vihaya kāmān yas sarvān pumāṁś carati niḥspṛhaḥ |*

*Siddhyasiddhyos samo bhūtvā samatvaṁ Yoga ucyate ||*

The *Ābhijñānasākuntala* can thus be fittingly described as the dramatisation of the central teaching of the *Bhagavadgītā*.

# "CONNEXION" EN VÉDIQUE, "CAUSE" EN BOUDDHIQUE

PAR LE  
PROFESSEUR LOUIS RENOU

LA pensée védique, telle qu'on l'entrevoit sous sa forme rituelle dans les Brāhmaṇa, sous sa forme spéculative dans les Upaniṣad, se définit comme un système d'équations,—équations entre le microcosme et le macrocosme, entre le monde rituel et le monde mythique, entre l'ordre humain et l'ordre divin, le point culminant de ces associations étant la fameuse formule *tat tvam asi*. Ce n'est là, d'ailleurs, que l'aboutissement du réseau d'interrelations et d'identifications primitives dont était tissée la substance des Hymnes. Le Vedānta demeurera fidèle à ce type de pensée, comme toute la spéculation brāhmanique, dans la mesure où elle n'est pas commandée par la "génétique" du Sāṃkhya.

Le bouddhisme, au contraire, met en évidence des rapports de cause à effet. Il ne reconnaît les phénomènes objectifs et subjectifs, le Nirvāṇa excepté, qu'en tant qu'ils sont engagés dans des "combinaisons causales" (tel paraît bien être le sens du mot *samskāra*). Sans doute est-ce la conséquence directe de la théorie du *karman*, que le bouddhisme a accréditée, sinon inventée, et qui n'avait de sens que dans les limites d'une stricte causalité.

On peut se demander si le vocabulaire respectif du védisme et du bouddhisme ne porte pas la marque d'une sorte de translation qui aurait fait passer des valeurs de "connexion" à des valeurs de "cause". Quelques termes importants sont à examiner sous cet angle.

*Upaniṣā* en pāli signifie "cause", comme on sait. On a hésité longtemps à mettre le mot en parallèle avec *upaniṣad*, en raison de la différence de sens. On a été jusqu'à supposer que le mot pāli remontait à *upanissaya*. Mais *upaniṣā* est à *upaniṣad* ce qu'est *pariṣā* à *pariṣad*, et le sanskrit bouddhique connaît parfaitement la forme *upaniṣad* (à côté d'*upa-niṣā*, mal sanskritisé) au sens de "cause" (Mahāyānasūtrā-lamkāra trad. S. Lévi p. 103, Bodhisattvabhūmi étude de Wogihara p. 21, Prajñāpāramitā éd. Tucci index, Madhyānta-vibhāgaṭīkā index, Daśabhūmikā index de Rahder, Abhidharmakośa trad. La Vallée Poussin I p. 106 note, ubi alia). L'énumération *mokṣasyopaniṣat . . . vairāgyam, jñānasyopaniṣat . . . samādhiḥ* etc. Saundaran. XIII, 22 sqq., qui reproduit celle d'Āṅguttaranik. V. p. 311, confirme bien qu'il s'agit d'un doublet pur et simple.

En apparence, on est loin du sens védique d'*upaniṣad* si du moins on traduit ce mot par "formule secrète" ou "chose secrète" (Deussen et autres), par "croyance, connaissance" (Senart) ou par "hommage" (Oldenberg). Pour rendre compte de l'évolution, il faut partir, non pas comme on l'a fait jusqu'ici, de passages extraits des Upaniṣad elles-mêmes, mais des Brāhmaṇa, où le terme se crée pour ainsi dire sous nos yeux. On sait les rapports étroits de fond et de forme qui existent entre les derniers livres du Śatapatha (X-XIV) et les plus anciennes Upaniṣad. Or St. Schayer le premier (Rocznik Orj. III, 1926, p. 57), faisant appel aux Brāhmaṇa, a démontré qu'*upaniṣad* signifiait "équivalence magique". Nous dirons plutôt : "connexion", car l'équivalence n'est que la traduction linéaire, très fréquente à vrai dire, mais non nécessaire, d'un type de "connexion" qui emprunte divers aspects. Le sens premier du terme est "approcher" (*upa-ni SAD*), c'est-à-dire "être ou mettre en regard, confronter". Ainsi ŚB. X. 4, 5, 1 formule un "enseignement d'*upaniṣad*" : cet enseignement se résume dans les équations "Agni est le Vent, Agni est le Soleil, Agni est l'Année". De même XII. 2, 2, 23 il est mentionné une

*upaniṣad* de l'Année : c'est à savoir le jour ; AĀr. III. 1. 1 il est instauré une correspondance entre des phonèmes du langage et des objets extérieurs, et c'est une *upaniṣad*. Dans un passage du Vādhūlasūtra (Acta Or. VI, p. 153) une série de connexions entre des objets et des schèmes rituels est notée par l'expression *upaniṣadadinām anvākhyānam* "une explication ayant forme d'*upaniṣad*". Schayer a montré comment ce sens persiste dans l'emploi que la Ch. Up. et la B. Ār. Up. font du mot, si on l'interprète correctement : ainsi BĀU. V. 5, 3 *tasyopaniṣad ahar itī* ne signifie rien de plus que "la connexion (sur le plan objectif du personnage situé dans le soleil) est le jour" ; Ibid., II. 1, 20 *tasyopaniṣat satyasya satyam itī* "la connexion vraie de l'(*ātman* réside dans la formule). le réel du réel". La différence entre le mot védique et le mot bouddhique se ramène donc aux conditions dans lesquelles s'effectue la démarche même des deux pensées.<sup>1</sup>

Le mot *nīdāna* a suivi une évolution similaire. Il apparaît lui aussi dans le 'Satapatha, mais dans des livres plus anciens (I à V) et figure, plus faiblement représenté, dans quelques autres Brāhmaṇa : c'est le terme auquel se substituera en quelque sorte *upaniṣad*. Méconnu par Eggeling et par la plupart des traducteurs, *nīdāna* désigne une connexion à base d'identité entre deux choses situées sur des plans différents. Ainsi l'officiant *agnidhra* fait tel geste que le dieu Agni a fait lui-même jadis, c'est parce qu'il est "Agni, en vertu de la connexion, *nīdānena*" SB. I. 2, 4, 13. "En vertu de la connexion la parole est la vache (au prix de laquelle on achète le soma)" III. 2, 4, 10 (cf. les identifications bien connues établies dans le Veda entre la parole et la vache). "En vertu de la connexion" le sacrificant est identifié à la victime animale AB. II. 11, 5. Le Baudhāyanaśrauta use un peu plus librement du terme—en ce sens que l'emploi adverbial *nīdānena*, qui rappelle le fréquent *tatonidānam* du pāli, n'y est plus seul en usage, mais il ne

<sup>1</sup> See Notes at the end of this Article.

semble pas que, là encore, le sens soit différent. Un dernier reflet de cet emploi est dans une Upaniṣad tardive, Nṛsiṃha-pūrva IV. 2. Chez Durgācārya, commentateur du Nirukta, *nīdāna* est la "connexion" spéciale d'un *śihāsa* avec son éventuelle source historique, les *nāidāna* sont les exégètes historicisants du Veda (Sieg, Sagenstoffe p. 29). Il y a un traité védique qui porte le nom de Nīdanasūtra : il traite des "connexions" entre les rites d'une part, les *sāman* ou leur forme métrique de l'autre.

Dans le Ṛgveda ancien, le mot est déjà attesté une fois, mais avec sa valeur concrète primitive, pour décrire les vaches "liées" qu'Indra doit libérer (VI. 32, 2). Mais, dès le Ṛgveda récent, comme l'a remarqué Oldenberg, Weltanschauung der Brāhmaṇa-texte p. 117 (auquel est due la découverte du sens précis du mot), *nīdāna* s'appliquait à une association à tendance ésotérique, ainsi à une sorte de représentation substituée des trois Nirṛti (X. 114, 2), ou bien à l'ensemble des "connexions" qui définissent le sacrifice (X. 130, 3).

En bouddhique, l'acception de "cause" est générale. Si *nīdāna* s'est adapté plus spécialement à dénommer la fameuse chaîne duodénale, le *pratītyasamutpāda*, c'est bien qu'il y survit la notion de "connexion", et qu'il s'agissait de caractériser un ensemble de phénomènes qui consistent en un enchaînement rigoureux de causes et d'effets. Ici comme souvent, le vocabulaire médical est plus voisin de l'usage bouddhique que du brāhmanique, et *nīdāna* dans les traités classiques signifie "étiologie" d'où "pathologie" en général.<sup>2</sup>

Le bouddhisme, qui a multiplié les mots signifiant "cause" (les nuances de sens, flottantes d'ailleurs et imputables souvent à la scolastique, n'ont pas d'importance pour notre propos), use aussi du terme *pratīyaya*. Ici encore, le sens premier doit être le même que celui d'*uṇiṣad* et de *nīdāna* (de là l'emploi plus précis de "connexion causale" qui se montre en bouddhique dans l'expression déjà citée *pratītyasamutpāda*, proprement "production en fonction

des causes"). Ce sens, à vrai dire, n'est pas directement donné<sup>1</sup>. Mais on en peut suivre l'image à travers l'emploi technique qu'attestent les premiers ouvrages où figure le terme, les *Prātisākhya* ("phonème subséquent") et Pāṇini ("suffixe") : il s'agit d'une chose "connectée" à un élément antérieur, désignée en fonction d'un *pūrvārūpa* ou d'une *prakṛti*. De ce sens postulé de "connexion" dérivent les acceptions qui prévaudront en sanskrit classique : "idée, croyance, conviction". Le verbe *prati*-I conserve dans le Veda la notation toute concrète : "aller en contact avec"<sup>4</sup>.

Il est probable enfin que le mot *numitta*, qui veut dire "cause"<sup>5</sup> et "signe"—le premier sens vers la fin de la période védique et chez les grammairiens, le second après le védisme—, note d'abord la "connexion" entre une chose signifiante et une chose signifiée. Si telle est bien la valeur, on sera tenté de rallier le mot à la racine *i.e.* \**MEI*-(élargie par *-t* en l'occurrence), que Walde-Pokorny pose, sans vastes justifications il est vrai, avec le sens de "lier". L'usage du préverbe *ni* est un argument en faveur de cette thèse, cf. *nibandhana*, *nidāna*, *nyut*, *nyam*- etc<sup>6</sup>.

## NOTES

1. Une autre valeur du mot, en bouddhique, est "comparaison" : dans un passage des *Jātaka* cité chez Rhys Davids-Stede, et en sanskrit, dans une formule qu'on trouve *Sikṣāsamuccaya* p. 187, 1, 315, 9, *Saddharma* p. 299, 13, 333, 7; 349, 3 (et autres passages cités La Vallée Poussin loc. laud.) soit *saṃkhyām api kalām api gaṇanam apy upamām apy upaṇiṣām api na kṣamate* (et variantes)<sup>1</sup> il surpasse tout nombre, toute division, tout calcul, toute comparaison, toute similitude". On est tout près ici de la connotation védique. En revanche il faut écarter l'expression *upaṇiṣatkṛtya* (Pāṇini I. 4, 79) qui signifie non pas "ayant comparé", mais "ayant traité en forme d'Upaniṣad", cf. les commentaires, et notamment le *Nyāsa* qui signale à ce propos que *upaṇiṣad* a aussi le sens de *hetu*.

2. La langue jaina a conféré à *nidāna* (*nyāna*) une acception aberrante : le désir de posséder certains avantages dans une existence future. Jacobi (cité chez Schubring, *Lehre der Jainas* p. 197 n. 5) a rassemblé diverses explications du mot dans son édition de *Samarāṅgacakahā* p. XIX et XXX. Il semble bien qu'on doive partir de l'idée de "connexion". Le terme est défini par *mithyātvayuktam ajñānam* "ignorance connectée à une erreur" *Samarādityasaṃkṣepa* IV. 469 et la définition du *Tattvarthā-dhigama* VII. 32 use aussi du terme *anubandha* "connexion".

3 Toutefois il semble que ce sens soit attesté dans l'expression *pratyayamantra* "versets relatifs à (tel rite)" Baudh SS. XXIII. 10 p 165, 8.

4. Dans les inscriptions sanskrites, *pratyaya* désigne souvent une "tenure" (cf Epigr. Indica XI p. 81 note 4, où l'on verra d'autres références). Il n'est pas malaisé de voir comment "tenure" a pu sortir de "connexion".

5. A vrai dire cette acception est plus brâhmanique que bouddhique ; Oldenberg GGA. 1917 p. 161, n. 5 doutait même de son authenticité pour le bouddhisme ancien.

6. Ailleurs, le sens de "cause" émane d'une notion de "lieu". Le lieu où se passe une action, où se présente un objet, forme par rapport à cette action, à cet objet une "connexion spatiale". Le "lieu" dans l'expression indienne est rarement une notion de "séjour" à l'état pur, c'est un plan de références, un champ de connexions. On le voit clairement dans *adhikarāṇa* (terme qui chez les commentateurs bouddhiques a revêtu le sens de "cause") qui note chez les grammairiens l'ensemble des valeurs assumées par le locatif et qui parallèlement désigne le point de contact des actions, le domaine des interférences. On peut citer plusieurs autres noms bouddhiques de la "cause" (en partie attestés seulement chez les commentateurs) *āyatana*, proprement "siège", *pratiṣṭhā*, "point fixe, support", *ālambana*, "point d'appui", peut-être *vastu*, "site", si c'est bien ce terme (et non *vastu*, "chose") qui est à la base du p. *vatthu* (en tant qu'ici concerné)

## A QUAINI GĀTHĀ STANZA

By

DR. IRACH J. S. TARAPOREWALA

### *Text*

1	2	3	4	5	6	7
tat	Thwā	pərəsā,	ərəs'	-mōi	vaocā,	Ahurā;
8	9	10	11	12		
kathā	Asā	tat	mīzdəm	hanāni	—	
13	14	15	16	17		
dasā	aspāo	ars'navaitis'	ustrəm	-cā ?		
18	19	20	21	22		
hyat	mōi	apavaiti	Haurvātā	Amərətātā,		
23	24	25	26	27		
yathā	hi,	Mazdā,	taēibyō	dāoñhā.		

### *Translation*

1	3	2	6	5	4	7
This	I ask	Thee,	tell	me	truly,	O Ahura :
8	12	9	10	11		
How	shall-I-earn	through As'a	that	reward	—	
13	14	15	17	16		
ten	Senses	led-by-the-Mighty-One	and	Illumination ?		
18	21	22				
That	Perfection	(and) Immortality				
			20	19		
		might-be-understood	by me,			
25	27	24	23	26		
that	I-may-bring	them-both,	O Mazda,	to mankind,		

(Notes on the trans. : 13-17, Usually translated literally, 'ten mares with a stallion, and a camel'. 19. Originally, gen. sg. 26. Literally, 'to them', 'to these'. 27. Literally, 'I may place'.)



It does seem strange that none of the modern scholars and commentators have tried to explain the glaring incongruity in the words of Z. in this verse, the very heterogeneous mixture of As'a, mares, stallion, camel, Haurvatāt (Perfection) and Amərətāt (Immortality) in this verse. Western scholars have insisted that the words should be taken *literally* and our Parsi scholars have mostly echoed their views. Mills insists (SBE. 31, p. 120, n. 1) that *u'stra* means 'camel' and has always meant this, and adds that "horses were material for sacrifice among the Persians according to Herodotus." But he does admit that "the reasons for the prayer are not fully expressed." Kanga merely says that the ten mares etc. give the details of the reward, and leaves it at that. It certainly seems that Mills saw and appreciated the incongruity of the grouping. Moulton (*Early Zoroastrianism*, p. 369, n. 3) sees in this "a touch of reality" which "should disprove any theory that makes the Gāthās move in the sphere of the mystical and mythical alone." In spite of this, however, he calls this 'a quaint stanza' (*op. cit.*, p. 155). But being entirely shut out from all mystic and occult tradition he has failed to see the inner meaning of this 'quaint stanza'

Ever since I first read the translation of this verse I have believed that there was some occult or mystic symbolism behind the animals named here. I have always wondered why the Pahlavi translators have not made the point clear. Pahlavi literature abounds in such mystic animal symbolism. For instance there is the 'three-legged ass' of *Būndahis'n*, XIX.1-12, which seems to refer to the *cakras* in man. A likely explanation why this particular symbolism has not been clearly explained might be that it was well understood in those days.

I believe that this verse embodies a very ancient occult symbology which has been explained at length in the *Kātho-paniṣad* (I. 3. 3-6). Here the Ātman is called the 'Lord of the Chariot,' the Body is 'the Chariot,' and the human senses

are 'the Horses.' These 'horses' are rushing outwards at various material objects that attract them unless curbed by the 'reins' of the Mind (*Manas*). I make the suggestion (for whatever it is worth) that the 'mares' of the Gāthā verse are the same as the 'horses' of the Upaniṣad. They are *ten* because from very ancient times Aryan people have recognised them as made up of five 'senses of knowing' (*jñāneन्द्रियाणि*) and five 'senses of action' (*karmendriyāṇi*). In the Gāthā verse we have these ten symbolised as 'mares', and they are *arṣṇavatiḥ* (accompanied or led by a stallion). Bartholomae gives the Skt. *vr̥ṣaṇvatī* as the equivalent of the Av. adjective. This word occurs in RV. VIII. 68. 18. In that Vedic verse this mare "accompanied by the stallion" is further described as *svabhīṣuḥ kṛṣavati* (obedient to rein and whip). This implies that the stallion being 'the mighty one' (*vr̥ṣan*) controls her. Hence I wish to suggest further that in the Gāthā the stallion guides and controls the mares just as the 'reins' do in the Upaniṣad. As to the identity of the stallion we have a verse of the Bhagavadgītā (XIII. 5) which speaks of *indriyāṇi daśaikam ca* (the ten senses and the one), a clear combination of eleven—the ten mares and the stallion. Śaṅkara in his commentary explains this very clearly "The ten senses are made up of the five 'buddhi-indriyas', senses of knowledge—such as hearing—so called because they produce knowledge, and of the five 'karma-indriyas', senses of action—such as speech and hand—so called because they perform action. And the one : the Manas, which is composed of thoughts, is the eleventh sense."

It is interesting here to note that "the simile of the chariot has some points of similarity with the well-known passage in Plato's Phaedros, but Plato did not borrow this simile from the Brahman." (Max Müller, *Upamśhads* II, SBE. 15, p. 12, n. 3.) Plato was certainly one of the greatest occultists of Ancient Greece, and the same idea found in his works points to an ancient occult tradition inherited by Iran, India and Greece.

As regards *ustra*, as I have pointed out, while discussing the significance of the name Zarathushtra (Yasna 29-8), that the word originally means 'Light' or Illumination.'

So now we can clearly see what the verse really means. Z. hopes that 'through Asa.' He may get His reward, *viz.*, His ten Senses, under complete control of the 'Mighty One' (the Mind), and the resulting Illumination. Then He would comprehend what Perfection and Immortality really are, and would help mankind to understand them also.

## MAÑIPRAVALA IN JAVA

By

SIRDAR MAJOR K. M. PANIKKAR

THE development of literature in the vernacular on the models of Sanskrit *kāvya* and under the influence of scholarship in Sanskrit has been a feature in many Indian languages. But the style in which Sanskrit words are not merely freely used with their grammatical formations, but the vernacular words are themselves subjected to Sanskrit construction, known in Malayālam as Mañipravāla, has so far been considered peculiar to the West Coast. The study of Kavi literature in Java, however, shows that a parallel development took place in that country more or less at the same time as the Mañipravāla literature developed in Kerala. That the extensive literature which came into existence in both the countries were based on the *Rāmāyaṇa* and the *Mahābhārata*, is a further point of similarity which may be noted in this connection.

About the origin of this literature in Java, it is difficult to speak with any certainty. The earliest real *kāvya* we come across is the *Sumanasantaka* which deals with the love story of Aja and Indumatī. This is said to have been composed in the early twelfth century. It is a long work of many cantos and it is noteworthy that the poet freely uses different Sanskrit metres with facility and skill. The description of Indumatī's *Svayamvara* shows clear similarities with the 6th Sarga of *Raghuvamśa* which treats of the same event.

The *Harisrya Kāvya* deals with the story of Mālyavān, Māli and Sumāli, Rākṣasa kings, who were defeated and

driven out of Laṅkā by Viṣṇu. The story follows the normal development of similar themes, with the sorrows of the *devas*, the counsel of Bṛhaspati, visit to Kailāsa, and on Śiva's advice, the seeking of Viṣṇu's protection and the fight between Viṣṇu and the *Asuras*. Another *kāvya* dealing with the characters in the Rāmāyaṇa is *Arjunavijaya* which deals with the victory of Kārtavīryārjuna, the Haihaya King, over Rāvaṇa. This work can be definitely placed in the second half of the 14th century as its author Mpu Tantular was a *protégé* of Raṇamangala, the half brother of king Hyam Wyaruk.

The *kāvyas* based on the Mahābhārata story are more numerous, and in many ways more interesting. The Mahābhārata is the epic *par excellence* of Java, and its popularity even in the present Muslim period is something remarkable. It inspired a very extensive literature, the most famous of which is the *Bhāratayuddha*, an independent work of epic proportions. The author Pu Seda was tutor to Śrī Paduka Bharata Jayabhaga. The story begins with the embassy of Kṛṣṇa to the court of Duryodhana and ends with the massacre of the Pāṇḍava followers by Aśvatthāma. The *Bhāratayuddha* has continued to be so popular with the people of Java that it has been rendered into modern Javanese and has also been critically edited by modern scholars.

Of the great *kāvyas* based on the Mahābhārata, the most important are the *Harivijaya*, *Ghaṭotkacāstraya*, *Arjunavivāha*, *Parthayañña* and *Koravāstrama*. *Harivijaya* deals with *Samudramathana* or the churning of the ocean. *Ghaṭotkacāstraya* deals with a story which is also widely prevalent in South India, and is the theme of one or two notable poems, though I have not come across it in North India. The story is that both Abhimanyu, the son of Arjuna, and Lakṣmaṇakumara, the son of Duryodhana, desired to marry Sundarī. In the fight, Abhimanyu secures the support of Ghaṭotkaca, Bhīma's Rākṣasa son, through whose intervention Abhimanyu wins the lady. *Arjunavivāha* is a fine *kāvya* in 36 cantos

dealing with Arjuna's *tapas*, his visit to Svarga, fight with *Nivātakavaca* and his amours with the celestial nymphs. Bhāravi's *Kṛtārjunīya* seems to have been the model. The poem was so popular that its descriptions have been portrayed in the sculptures of Chandi Tumpang. The same story of Arjuna's *tapas* is dealt with in even greater detail in another poem entitled *Parthayañña*. The story is in many ways different from the Indian original, though the central theme is the obtaining of *Pasupatastra*. *Indravijaya* is the story of Nahuṣa's attempt on the chastity of Saci. The story of Indra's sin for the death of Vṛtra, and his consequent fall from the divine empire, is described as a fine prelude to the main story.

Another notable *kāvya* which deserves special mention is *Smaradahana* which deals with the story of the first four cantos of the *Kumārasambhava*, with this difference that it is not Kumāra but Gaṇeśa who is to kill the Rākṣasa, and the later portion of the story consequently deals with the birth of Gaṇeśa. Rati's refusal to permit Kāma to go to disturb the peace of Śiva is described in detail. The seventh canto which describes Kāma's efforts to awaken the seeds of love in Śiva, elaborates Kālidāsa's theme. The sorrows of Rati are also described in great detail.

The last work which may be mentioned here is *Kṛṣṇayana* which is also probably a thirteenth century work. It deals with the story of Kṛṣṇa's abduction of Rukmiṇī, a favourite theme of both Sanskrit and vernacular poets. Scenes from the poem have been sculptured on the Panataran temple.

There are many other poems of high literary quality like *Kalayavanantaka* dealing with the death of Kālayavana, *Koravāsrama*, dealing with the retirement of Dhṛtarāṣṭra to the forest, *Rānavijaya* which deals with Paraśurāma's war against the Haihayas. Perhaps the most important of such works is the *Bhoma-kāvya* which deals with Narakāśura, and Kṛṣṇa's victory over him.

Certain characteristics of this class of Javanese literature may be indicated here. In the first place, they are mostly elaborations of well known themes in the classical *kāvya*s of Sanskrit. For example, Kālidāsa provides the theme of *Sumanasantaka*, and *Smaradahana*. Indumatī's marriage and story are woven into *Raghuvamśa*. The romance of Aja and Indumatī is perhaps the most popular portion of that *kāvya*. The Javanese poet elaborates it into an independent epic. In the same way the inspiration of the earlier portion of *Smaradahana* is *Kumārasambhava*. The way the story is treated is itself evidence of this fact. Significant of the Javanese technique is also the way that Ratī's attitude towards Kāma's departure is described. Kālidāsa with his sure touch merely indicates her opposition. The Javanese poet takes it as the theme for an elaborate display of poetical ability. Bhāravi is the other poet on whom Javanese literature seems to have drawn heavily. Not only did *Kirātārjunīya* inspire many poems but it seems to have influenced Javanese poets very greatly in their treatment of different themes. On the slightest provocation the poets begin to describe the sports of celestial nymphs following the manner of Bhāravi.

A second feature of this Literature which also shows the influence of the later Sanskrit Mahākāvya is their love of description of amorous dalliances. The later Mahākāvya of Sanskrit following the 8th Sarga of *Kumārasambhava* made a speciality of such descriptions. The Javanese poets also excelled in this, and poems like *Arjunavivāha* gave ample opportunities for their talent.

The love of nature of the Javanese poets is greater than that of any Hindu poet excepting Kālidāsa. The wild luxuriance of Java's vegetation, and the unrivalled magnificence of the island's natural scenery provided the inspiration which the later Sanskrit poets with their stylish description clearly lacked.

Another interesting point of this class of Javanese literature, which clearly establishes their close connection

with Indian *kāvya*s, is their use of *alaṅkāras* and their close relationship with Indian theories of rhetoric. All the more common *alaṅkāras* are freely used. In fact, these poets seem to have kept before them the rules of Indian poetics, and followed them closely.

I give below a *śloka* which shows both the *Maṇipravāla* quality of the language and its relation to *alaṅkāra* theories—

" *Samar divārātri nekāṅ surālaya*  
*Dening prakāśatmaka sarva bhāsvara*  
*Anging sekarning Kumudajaring kulam*  
*Muang Cakravākīn papasah lavān priyā "*

The meaning of the *śloka* is that the night and the day could not be distinguished in the abode of gods owing to the inherent light of objects, and only the *Kumudas* and the *Cakravākas*, separated from their beloved, proclaimed the night.

Sufficient, I trust, has been said to indicate the variety and richness of the *Kāvya* literature in Java. Even from the titles of the works mentioned, one can see how closely it is connected with Sanskrit literature and culture. The comparative study of these great works of Hindus overseas will open up a new field of Indianist research, which cannot fail to have very far reaching influence on India itself. I can see no better centre for the initiation of such studies than the great University of Madras, especially when we remember the close connection that always existed between the South of India and Java.



## CHINA AND INDIA

By

SRIMATI SOPHIA WADIA

TODAY, when the values and achievements of Western civilisation seem to be tottering, it is appropriate to ask of India and China what elixir has sustained their continuity of culture through the centuries while empires all around them, and even on their very soil, rose and fell. The answer is not difficult to find. Both countries built upon the rock of *Dharma* (Duty) or of *Jen* (the inner moral law). Both put responsibilities ahead of privileges, the permanent before the temporary values, in their foundational philosophy, and so they weathered tempests before which their neighbours' houses, built on sand, went down.

The fruit of their philosophy of life is seen in the lives of the Indian and Chinese masses, whose patient fortitude and sterling character will bear comparison with those of any people in the world. Man is thought-formed. With such philosophies on which to base their conduct, it is no accident that neither India nor China has attempted a conquering rôle, though both have suffered depredation from more war-like peoples.

The wise laws and the kindly rule of some of the old emperors of Chinese tradition are paralleled in India, and the ancient Indian conception of the *Dharma* of the King is recalled by Lao Tzu's statement :

"He who respects the state as his own person is fit to govern it. He who loves the state as his own body is fit to be entrusted with it."

The ancient teachings in both countries have, in the course of time, been overgrown with superstitions, but these have not been able altogether to obscure the light by which the people live.

- It would be instructive to compare in some detail the teachings which have underlain the social, economic and political forms which the unfolding life had taken in the two great countries of the East even before Buddhism, India's gift to China, had forged another link between their thought and practice.

Confucius, on his own statement, was no innovator, but a codifier of the ancient lore which, but for his efforts, would most probably have been lost. "I only hand on," he said; "I cannot create new things. I believe in the Ancients and therefore I love them." Lao Tzu, his older and even greater contemporary, was not the originator but the reviver of Taoism. From where did these draw their wisdom? The Emperor Yu (2207 B.C.), a pious mystic who seems to have had a just claim to his designation "the Great," with whom the chronological accounts of the Chinese dynasties begin, is said to have obtained his wisdom from the "great teachers of the Snowy Range" in Si-dzang. Lao Tzu himself is reported to have disappeared at an advanced age into the West. He was last heard of at the North West gate of China. Even as late as the sixth century of the Christian era there occurs, in the records of the celebrated and holy Chinese school and sect founded by Chin-che-K'hae, called Che-Chay (the wise one), a reference "to the Great Teachers of the Snowy Mountains, the School of the Haimavatas." Si-dzang or Tibet was reckoned in very ancient days as part of India, and who does not know that the Aryans brought down their wisdom into India from the north?

But, whether or not a common source in antiquity for the spiritual lore of India and China can be established to the satisfaction of the modern scholars, the fundamental agreement of their philosophic teachings can easily be seen

Lao Tzu never taught a personal and extra-cosmic God and the Chinese have never accepted such a deity. "Tao is a metaphysical grandeur ; it also is the still small voice in the heart of the sage." We find in the *Tao Teh Ching* a cosmogony paralleling that of ancient Hinduism. Tao is the *Anima mundi* of Indian philosophy, the uncreate, eternal energy of nature, the manifesting One Life. It, like *Svabhavat*, is also the plastic essence of matter. The essential unity of spirit and matter, the law of periodicity, the path of soul evolution, the practice of human brotherhood, all are there in this great Chinese classic, of which the Sinologist Panthier remarked—"Humane wisdom can never use language more holy and profound."

"Who can make the muddy water clear ? Let it be still and it will gradually become clear. Who can secure the condition of rest ? Let movement go on and the condition of rest will gradually arise.

"To act without acting, this is the Way of Tao."

Compare this with the words of the *Gita* :

"That man who sees inaction in action and action in inaction is wise among men ; he is a true devotee and a perfect performer of all action."

And what is Lao Tzu's "to conduct affairs without trouble of them" but the *Gita*'s action without regard to its fruits ?

The Doctrine of the Mean, which runs through all the teaching of Confucius, is none other than the Buddha's Middle Way and Kṛṣṇa's Divine Discipline, "not to be attained by the man who eateth more than enough or too little, nor by him who hath a habit of sleeping much, nor by him who is given to overwatching."

The life of the moral man is described in the *Chung Yung* as an exemplification of the universal moral order.

"To find the central clue to our moral being which unites us to the universal order, that indeed is the highest human attainment."

For all his stress on filial duty, it was a sturdy individualism that Confucius preached when he demanded—"How can he be called filial who obeys his father when he is commanded to do wrong?"

The goal of human perfection in the two countries is the same. The Confucian "man of divine virtue" is the same as the *Gita's* "wise and devoted man who is fixed in contemplation and confirmed in spiritual knowledge."

"All-embracing and vast is the nature of such a man. Profound it is and inexhaustible, like a living spring of water, ever running out with life and vitality. All-embracing and vast, it is like Heaven. Profound and inexhaustible, it is like the Abyss.

"It is only he in this world who is possessed of absolute truth that can order and adjust the great relations of human society."

Is it not because of the lack of such men at the helm in the public world that the ordering and adjusting of human relations has gone so badly? From every point of view the sharing with the West of the vast spiritual stores of India and China is of importance.

Dr. C. Kunhan Raja, in whose honour this volume is compiled, is one who has assumed the task as far as some of India's ancient treasures are concerned. Such efforts help to forge a living link between Asia, with its material poverty and its rich spiritual heritage, and the outwardly more prosperous West. The hope of human brotherhood today lies largely in the drawing closer together of Orient and Occident, not on the grounds of economic and political expediency alone, but in a living unity of mind and heart.

# THE ĀGAMIC ADVANCE ON VEDIC THOUGHT

By

DEWAN BAHADUR K. S. RAMASWAMI SASTRI

MODERN research and the modern outlook have enabled the the modern mind to look at the old expositions and the old controversies in a new way by adopting the historical and comparative methods and by declining to resort to mere debating points for achieving success in theological controversy. There is of course a danger in the modern method that faith may be undermined without wisdom taking its place. But it is certainly possible to keep faith without its usual concomitant of blindness and to achieve toleration and breadth of vision without defeating faith.

It is thus possible now to look at the Vedas in a critical spirit without losing reverence for scripture and to visualise aright the significance of the Āgamas in relation to the Vedas. There was a time when it was sought to be said and shown that there was conflict between them and it was sought to belittle the one or the other. But early enough it was realised that there was, and would be no essential conflict between them. Kullūka Bhaṭṭa, the well known commentator on Manu, says that Śruti is twofold, viz. *Vaidika* and *Tantrika*.

वैदिकी तान्त्रिकी चैव द्विविधा श्रुतिः कीर्तिता ।

The Tantras themselves cite the Mahāvākyas and Mahā-mantras which occur in the Vedas. The Niruttara Tantra calls the Tantra as the fifth Veda. The Meru Tantra says that the Tantras are a part of the Vedas. The Kulārṇava Tantra says that there is no *Vidyā* (knowledge) higher than

that of the *Veda* and no *Darsana* equal to the *Kaula Darsana*. Mahārudra Yāmala says that a person who is devoid of Vedic rites (*vedakriyāvivarjitah*) is disqualified for the study and practice of the *Tantrikasādhana*. Śrīkaṇṭha says in his *Bhāṣya* on the Brahmasūtras that he finds no difference between the Vedas and the Śaivāgamas.

वयं तु वेदशिवागमयोर्भेदं न पश्यामः । वेदोऽपि शिवागमः ।

Appaya Dīkṣita also says that the Āgamas are as authoritative as the Vedas. The word Āgama implies what has come from God and the word Tantra, what amplifies and says तन्यते विस्तार्यते अनेनेति तन्त्रम् ।

तनोति विपुलानर्थान् तत्त्वमन्त्रसमन्वितान् ।

त्राणं च कुरुते यस्मात् तन्त्रमित्यभिधीयते ॥

When it is said that Śaṅḍilya was not satisfied with the Veda but sought more enlightenment from God, what was meant was that he prayed for more light and more elaboration in regard to the Vedic teaching. When Śaṅkara criticises the abovesaid attitude, he did not object to more light and more elaboration but he objected to any view that directly or indirectly sought to say or suggest that the Veda was of inferior value and efficacy. The Āgamas and the Tantras amplify the teaching of the Vedas by giving us new Mantras and rituals and by clarifying and amplifying and systematising the philosophic thought contained in the Vedas.

It seems to me that the uniqueness of the Vedas among the world scriptures consists in its grand vision of the unity of things and in its realisation of the spirit guiding and controlling and ensouling matter, and in its reconciliations of the concepts of Immanence and Transcendence in regard to Godhead. Every world-religion propounds its own interpretation of reality, its own view of the origin and destiny of the universe, its own view about the immortality of the soul, and its concept of Godhead. There are elements of similarity and dissimilarity in regard to these matters. The great truth of the

harmony of religions emphasises the vital points of similarity, leaving the follower of each religion to accept the dissimilar truths without attacking or reviling the views of other religions on those matters. The Vedic faith has taken its special stand on the three essential truths stated above. The Vedic seers realised and proclaimed that the One has become the many and that hence everything in the universe partakes of the life of the One and is essentially one with the One. मृत्तिकेत्येव सत्यम् is a statement which embodies a basic truth. That Spirit ensouls matter and that the same universal Spirit vivifies everything is a statement which occurs in a most beautiful and immortal form at the end of the Īśāvāsya Upaniṣad. That Godhead is immanent in and yet transcends the universe is a statement that occurs in many places in the Vedas and in a most beautiful and immortal form in the Puruṣa Sūkta

पादोऽस्य विश्वा भूतानि त्रिपादस्यामृतं दिवि ।

But in spite of such supremely clear and clearly supreme pronouncements on such basic and ultimate problems of human life and destiny, the Vedic thought suffers from some limitations. Owing to certain historical causes and probably out of a desire to keep the *ipsissima verba* of the Scripture untarnished by inept handling, the Vedas were inaccessible to the bulk of the people. Further, the cosmogony of the Veda was never worked out as an effort of reasoning. There were many inspired intuitions here and there about the emergence of the Universe from the source divine. But there were apparently contradictory statements about the process of evolution. The inference from such statements is not the inference drawn by Śrī Śaṅkarācārya in one place in his writings that as the universe itself is not absolutely real, it does not matter much whether the order of evolution is of one pattern or another. The more acceptable inference is that the Vedic intuition was not applied in a sustained and systematic way to the subject of the evolution of the universe.

Further, even in regard to the concept of Godhead, there was no clear attempt to keep apart the divine cosmic functionaries from the supreme universal Godhead and to reconcile well the Absolute aspect and the Godhead aspect of the Supreme. In the same way there was no clear demarcation and definition of the *sādhana*s leading to the realisation of God.

The Āgamas carry forward and liberalise and amplify and refine the Vedic thought in all these directions. A most important aspect of Āgamic doctrine and *Sādhana*s is their accessibility to all including women. The Āgamic *Vidyā*s and *Sādhana*s have superseded the Vedic *Vidyā*s and *Sādhana*s to a large extent not by negating or denying their validity but by absorbing and transcending them. Out of the thirty two Brahma *Vidyā*s which are said to be described in the Upaniṣads, very few are live *Sādhana*s today. Very few of the Vedic sacrifices have survived, though abundant lip homage is paid to them. They have been sublimated and transcended by Āgamic rituals and sacrifices and other *Sādhana*s. The number of Āgamic Mantras is very great and these have included and transcended the Mantras stated in the Vedas. More than everything also the highest and most practical aspect of Yoga have been elaborated and made a practical superscience in the Yogas. It is the Mantra Śāstra and the Yoga Śāstra that are the special glories of Hinduism. The ways of work and knowledge and faith and devotion are common to all religions. But nowhere else in the world do we see the special differentia and glories of Hinduism at its best.

A specially noteworthy feature is the way in which the Āgamas have worked out fully the truths about the origin and evolution of the vast and wonderful universe. An objection which has been frequently urged against the Advaita system of thought is that it propounds the doctrine of the unreality of the world. But there has been a great deal of Māyā about the Māyāvāda of Śrī Saṅkrācārya. According to him it is



*Bhavarūpa* (being and not non-being). Yet it is called *anirvacanīya* (indescribable). It is also said that *bādha* (stultification) can be affirmed of it. Śrī Śaṅkara takes this attitude because the universe in relation to the Absolute is of a different order of reality from the universe in relation to souls ensheathed in finite bodies and functioning through finite senses and minds. But such an attitude specially as interpreted by the post-Śaṅkarite interpreters of Advaita, lent itself easily to misconception and misrepresentation. The postulating of different grades and orders of reality is inevitable in every system of philosophy, except in the Cārvāka system. The Viśiṣṭādvaita and the Dvaita systems do not attribute the same grade and order of reality to Vaikuṇṭha and to the seen Universe. But the peculiarity of the Advaita lies in its unique concept of the Absolute beyond name and form. It enables the Advaita system to go beyond anthropomorphism whose shadow certainly lies over the system of Viśiṣṭādvaita and Dvaita, however much we may refuse to see the shadow or may try to explain it away. But the Advaita finds itself in a difficult position when asked to state why and how the One has become or can become or need become the many. The *Anirvacanīya* itself is obviously tantamount to a confession of incomprehensibility and indescribability.

It is in discussing the truth of the nature of reality that the superiority of the Āgamic concept is most incontrovertibly brought home to the thinking and investigating mind. The Āgamas also use the term *Māyā* but with a different connotation and significance. In them *Māyā* is the limiting and finitising principle, and stands between Śakti or the liberating and infinitising subtle principle and Prakṛti or the seed of dense and gross creation which consists of the three Guṇas proceeding on their career of producing the evolutes. This clear-cut threefold view of the dynamic principle of *Sac-cid-ānanda* (Śakti) which energises the static principle of *Sac-cid-ānanda* (Śiva) into creative activity has an advantage

over the Vedāntic principle of *Ikṣaṇa* or *Kāmaṇa* ascribed to Brahman

(स ऐक्षत, सोऽकामयत ।)

and the Advaitic postulate of *Māyā* and *Avidyā*. *Ikṣaṇa* is after all the first vibration of creative desire. By attributing it to Brahman, room is given for all sorts of criticisms as to how any desire could arise at all in Perfection or why the One should desire to become the many. The Advaitic equation of *Māyā* and *Avidyā* has led to the view that *Māyā* is the seed-bed of ignorance and misery and has given rise to such questions as to how ignorance and misery could emerge out of *Cit* and *Ānanda*. The equation of *Māyā* and *Avidyā* with *Mithyā* and *Adhyāsa* resulted in the view of the relative unreality of the world, and, in the case of some thinkers, in the doctrine of the total fictitiousness of the universe as if it were a mere dream-creation, a mere fictitious and misleading appearance like the mirage. The positing of *S'akti* as dynamic *Sac-cid-ananda* enabled the Brahman or *S'iva* or *Viṣṇu* concept to remain as the concept of the Pure Absolute, transforming the potency of manifestation elsewhere. The *S'akti* concept placed the burden of the creative urge on other shoulders and not on the Absolute and was a bold stroke of the philosophic mind. By making *Māyā* the principle of finitisation by means of its five *Kaṇcukas*, the Āgamic thinkers reconciled the principle of finitisation and the principle of infinitisation and paved the way for the concept of the emanation of *Prakṛti* from *Puruṣa*. *Māyā* is thus placed in the *Suddhāsuddha* categories while *S'akti* is placed in the *Suddha* categories and *Prakṛti* is placed in the *Asuddha* categories. This again is a philosophic merit because the fall from the One to the many is not precipitate as in the Vedāntic thought but has an element of graduation and inevitability. My own feeling is that the Sāṅkhya concept of the illusions of *Prakṛti* deluding the poor *Jīvas* or *Ātmans* till they realise their total separateness from *Prakṛti* has coloured and even distorted

Vedāntic thought in its Advaitic form. The concept of the *Suddhāsuddha* categories formed as it were, a bridge for the *Suddha* categories to pass over into the manifestation of the *Asuddha* categories. The Āgamic scheme of thought enabled the Āgamic thinkers to preserve the reality of the world without in any way affecting the supreme reality of Śiva or Viṣṇu or affecting the fulness of the presence of God in every one of the evolved categories. The Āgamic doctrine of *Avikāri-pariṇāma-vāda* enabled them to harmonise and fuse the best features of the *Vivartavāda* and the *Pariṇāma-vāda*. The Āgamic doctrine of the thirty six *tattvas* is a great improvement on the Sāṅkhya doctrine of twenty five *Tattvas* accepted by the Vedānta.

In regard to the individual souls also, the Āgamic concept is ahead of the Vedic concept. In the Advaita Vedānta concept, the present unchanging irrefragable unity of the Absolute is affirmed and maintained. This necessitates to some extent the corollary of the illusory nature of the concept of the Jīva. In the Viśiṣṭādvaita Vedānta the *Cit* is said to be, like *Acit*, the body of God, and God is said to be both the efficient cause and the material cause of the Universe. It has no place in it for the total identity of God and the soul. In the Dvaita Vedānta God is only the efficient cause of the universe and matter is a separate though subordinate entity and the souls are separate from both and from one another. This makes the passage to the philosophic concept of the One totally impossible. The Āgamic thought escapes all these difficulties. The *Kāñcukas* limit the Infinite and lead to the emergence of Śiva as Jīva, just as Prakṛti limits the Infinite and leads to the emergence of the world down to Prithivī.

In regard to the nature of Godhead also the Āgamic thought amplifies the concept in the Vedānta. It is not oppressed by the Advaitic vacillation about the superiority of the Nirguṇa Brahman to the Saguṇa Brahman, while affirming the identity of both. Nor does it negate the Nirguṇa

aspect out of a mistaken idea of Nirguṇa as is the case with Viśiṣṭādvaita or Dvaita. The Āgamas affirm the equality and identity of both the aspects. In regard to the Avatāras of God, the Advaita wavers between reality and illusion. But the Āgamas affirm them to be super-Prakṛtic, but real.

In regard to the *Sādhana*s of *Mokṣa* the Vedic schools of thought affirm the superiority of *Karma* or *Bhakti* or *Jñāna* and have been engaged in a ceaseless warfare on that point. The Āgamas give an equal place of honour to *Yoga* and *Bhakti* and *Jñāna* and affirm the equal validity of the bliss of liberation (*Mokṣa*) achieved by such diverse means. They have given a special place to *Yoga* in a manner which has not been emphasised by the other schools and which is the special glory of Hinduism. They have also amplified the *Karma* and *Yoga* and *Bhakti* and *Jñāna* concepts expressed in the earlier forms of Hinduism, and it is such amplified concepts in regard to the various *Yogas* that form the very stuff of modern Hinduism.

Finally, the Āgamic amplification of the concept of liberation and beatitude is remarkable and noteworthy. The Advaita affirms the self-realisation of the soul as Brahman beyond name and form. The Viśiṣṭādvaita denies such a realisation and affirms an *aprākṛta* (super-cosmic) plane where God has eternal name and form in an eternal abode, and the liberated souls have *Salokya* (same abode) and *Sāmīpya* (nearness) and *Sarūpya* (similarity of form) and *Sayujya* (similarity of bliss), but do not merge in complete identity with Brahman. The Dvaita denies even the total similarity of bliss as between God and the liberated soul. But the Āgamas, especially the Śaiva Āgamas and the Śākta Āgamas, affirm both types of the state of total liberation and infinite bliss.

## ON THE LONGER VERSES IN THE RĀMĀYAṆA

By

R. NARAYANA AIYAR

ONE of the arguments adduced against the acceptance of the longer verses occurring, usually at the end of the sargas, and often enough in the middle, as part of Vālmiki's original composition is that they are irrelevant or unnecessary and may safely be omitted without breach of continuity or injury to the context.

Let us examine the *raison d'être* of some of these verses selected from different Kāṇḍas.<sup>1</sup>

IV. liii. 40-42. Sarga liv of the Kīṣkindhā opens thus :

तथा ब्रुवति तारे तु ताराधिपतिवर्चसि ।

अथ मेने हतं राज्यं हनुमानद्देन तत् ॥ *Kīṣkindhā, liv 1.*

What precisely the Poet meant to convey in the second half of this śloka is a matter of some doubt. Whatever its purport be, it turns on the speech of Tāra mentioned in the first half. For a report of that speech we look in vain in the anuṣṭubh verses of the preceding sarga. Tāra's words, we are told, carried great weight with the young Crown Prince :

शुश्रूषमाणं तारस्य शुक्रस्यैव पुरन्दरम् ॥

*IV. liv.*

Farther down we read :

यां चेमां मन्यसे धात्रीमेतद्विलमिति श्रुतम् ।

एतल्लक्ष्मणबाणानामीषत्कार्यं विशारणे ॥

<sup>1</sup> The references are to the Kumbakonam Edition.

स्वल्पं हि क्लृप्तमिन्द्रेण क्षिपता वसति पुरा ।

लक्ष्मणो निशितैर्बाणैर्मिन्वात्पत्रपुटं वधा ॥

IV. *liv* 13, 14

Now these thoughts in the mind of Hanumān and the arguments put into his mouth by the Poet are unintelligible without reference to the three verses in long metre which close sarga *liii* :

प्लवङ्गमानां तु भयार्दितानां श्रुत्वा वचस्तार इदं वभाषे ।

अलं विषादेन बिलं प्रविश्य वसाम सर्वे यदि रोचते वः ॥

इदं हि मायाविहितं सुदुर्गमं प्रभूतवृक्षोदकभोज्यपेयकम् ।

इहास्ति नो नैव भयं पुरन्दरान्न राघवाद्धानरराजतोऽपि वा ॥

श्रुत्वाक्लृप्तस्यापि वचोऽनुकूलमूचुश्च सर्वे हरयः प्रतीताः ।

यथा न हिंस्येम तथा विधानमसक्तमद्यैव विधीयतां नः ॥

IV *liii*. 40-42.

Far from being irrelevant or unnecessary these stanzas are essential to the Poet's narrative and have a direct bearing on the event. The Vānaras when they emerged from Svayamprabhā's Cave discovered to their dismay that they were far behind the time that had been fixed by Sugrīva for their return. Aṅgada upon whose young shoulders lay the responsibility for a decision, turned to the elders for guidance. किमतः कार्यमुत्तरम्, *liii*, 25, giving them his own views in a moving speech. As there was nothing to hope for from their dread-king but summary execution if they returned to Kiṣkindhā without any news of Sītā, it seemed to him that the only course was *for them all* to renounce their kith and kin and their earthly possessions in Kiṣkindhā, and to starve themselves to death on the spot. *As for himself*, he had made up his mind to follow that course in preference to undergoing the slow and certain torture that awaited *him*, in particular, at the hands of his inexorable uncle. The great leaders who were alive to the consequences of Sugrīva's wrath were yet by no means convinced that they should

there and then put an end to their own life. They were however bankrupt of counsel and feebly suggested that one more search should be made for Sītā and Rāvapa in that same region which they had searched before twice. It was clear that they were not prepared to follow their commander in his प्रायोपवेशन. And yet in the event they *did* lie down with Aṅgada to die on the holy shore of the sea—पुण्ये सागररोधसि, *lvi*, 35. How came this about? By reason, as the Poet shows cogently, of Tāra's intervention, of the effect it had upon Aṅgada and upon the elders, and of the closely-reasoned speech delivered by Hanumān in answer to Tāra. Tāra saw that if the instant प्रायोपवेशन was a counsel of despair, the suggestion of a further search was futile. It occurred to him, and he put it to the Prince and to his colleagues with much deference, that they had better re-enter Svayamprabhā's Cave, which even Indra would find impregnable, which was well provided with means for their sustenance, and in which they could live for ever free of fear from Rāma and Sugriva. The folly of this proposal was apparent; Svayamprabhā had just warned the Vānaras that the Cave was forbidden ground. But Aṅgada seemed to favour the proposal, and the great leaders welcomed it as a means of escape from the death that stared them in the face. It required all Hanumān's skill to turn them aside from the perilous course of action they contemplated. Let not the Prince cherish the belief that the Cave was a safe asylum. Indra indeed might do no more damage than make a hole in it with his thunderbolt, but Lakṣmaṇa, he might be sure, would tear the Cave open like a leaf-cup with his arrows. As for his monkey-followers who seemed eager to enter it with him, let him not delude himself with the hope that they would stick to him. The moment he decided to *stay* in the Cave, they would recollect their wives and children whom he had fondly supposed they would renounce, and incontinently turn their backs upon him. These arguments could not be gainsaid. If Aṅgada had ever had any thought of re-entering the Cave

upon Tāra's advice he gave it up. He however refused to go back to Kiṣkindhā, and as there was no other course for him to adopt he straightway entered upon the प्रायोपवेशन. When the Vānara leaders who had discountenanced the fast to begin with, saw that the Prince rejected Tāra's plan, they loyally abode by his decision and lay down to die with him, the entire host following suit. It was thus that the Poet meant to set the scene for the momentous meeting of Aṅgada and the leaders with *Sampati*. The three longer verses at the end of IV. *lxx*, which speak of Tāra's intervention in the debate and of its effect on his hearers, form a natural and indispensable part of the Poet's narrative.

VI. cxxxi. 91, 92. In the body of the last sarga of Yuddhakāṇḍa occur the two following stanzas :

आतिष्ठ धर्मज्ञ मया सहेमां गां पूर्वराजाध्युषितां बलेन ।  
 तुल्यं मया त्वं पितृभिर्धृता या तां यौवराज्ये धुरमुद्रहस्व ॥  
 सर्वात्मना पर्यनुनीयमानो यदा न सौमित्रिरूपैति योगम् ।  
 नियुज्यमानोऽपि च यौवराज्ये ततोऽभ्यषिञ्चद्वरतं महात्मा ॥

VI. cxxxi. 91, 92.

If we omit these verses as spurious we must also omit the anuṣṭubh half-verse which introduces the passage :

उवाच लक्ष्मणं रामो धर्मज्ञं धर्मवत्सलः ॥

VI. cxxxi. 90.

as otherwise there will be a distinct hiatus in the narrative. We have no indication in the whole sarga other than what is contained in this passage whether Rāma ever installed an heir-apparent and whom. The Poet's account of the coronation and of the glories of Rāma's reign could hardly be complete without a mention of the यौवराज्य and how it was bestowed by Rāma. Nay, the Mahākāvya would be incomplete, and for this reason. Early in it the Poet had led us to expect that Rāma, when he ascended the throne, would call Lakṣmaṇa to this high office in preference to Bharata.



When Bharata was still in Rājagṛha, Rāma solemnly declared to Lakṣmaṇa in the presence of Kausalyā, Sumitrā, and Sitā :

लक्ष्मणेमां मया सार्धं प्रज्ञाधि त्वं वसुन्धराम् ।

द्वितीयं मेऽन्तरात्मानं त्वामिव श्रीरुपस्थिता ॥

सौमित्रे मुंक्ष्व भोगांस्त्वमिष्टात्राज्यफलानि च ।

जीवितं च हि राज्यं च त्वदर्थमभिकामये ॥

*Ayodhyā, iv. 43, 44.*

Later, however, at Citrakūṭa when Rāma gave a sacred pledge to Bharata that he would return at the end of the fourteen years and ascend the throne of the Ikṣvākus, he publicly announced—again of his own motion—that he would associate Bharata with himself in the sovereignty of the earth .

अनेन धर्मशीलेन वनात्प्रत्यागतः पुनः ।

भ्रात्रा सह भविष्यामि पृथिव्याः पतिरुत्तमः ॥

*Ayodhyā, cxi. 31.*

Which of these declarations had validity? Had not Rāma by these contradictory pronouncements placed himself in the same dilemma as his father? It seemed as if history, like an old woman, might repeat itself. The Poet was bound to tell us how the difficulty was overcome. And in the passage under reference he says that Rāma solved it in his own characteristic way रामो द्विर्नाभिभाषते *Ayodhyā, xviii. 30*. Knowing Lakṣmaṇa as he did, and as Daśaratha when *he* was in a quandary might have known Bharata, Rāma gave Lakṣmaṇa the refusal of the यौवराज्य and, on his declining it, Rāma crowned Bharata Yuvarāja, to the satisfaction, not least, of Lakṣmaṇa. The account in s'lokas 91 and 92 appears probable, and there seems little reason to doubt its authenticity.

III. xxx. 41. If ever a verse seems unnecessary it is that which closes sarga xxx of Āraṇyakāṇḍa :

ततस्तु तं राक्षससङ्घमर्दनं सभाज्यमानं मुदितैर्महर्षिभिः ।

पुनः परिष्वज्य शशिप्रभानना बभूव हृष्टा जनकात्मजा तदा ॥

*Āraṇya, xxx. 41.*

The Poet had told us in vv. 38 and 39 :

ततो रामस्तु विजयी पूज्यमानो महर्षिभिः ।  
प्रविवेशाश्रमं वीरो लक्ष्मणेनाभिपूजितः ॥  
तं दृष्ट्वा शत्रुहन्तारं महर्षीणां सुखावहम् ।  
बभूव हृष्टा वैदेही भर्तारं परिष्वजे ॥

What was the necessity for recapitulating this in a different metre ? On closer examination, it will be seen that the verse in question is not a mere repetition of what had gone before. The Poet tells us that Sītā in her overflowing joy *again* embraced her lord ; and it seems as if he had a purpose in drawing attention to it. When Sūrpaṇakhā reported the events that had taken place in Janasthāna to Rāvaṇa, she made a special point of mentioning the incident of Sītā's embrace to him in order to inflame his passion—

यस्य सीता भवेद्भार्या यं च हृष्टा परिष्वजेत् ।  
अतिजीवेत्स सर्वेषु लोकेष्वपि पुरन्दरात् ॥

*Āraṇya*, xxxiv. 18.

The Poet's use of the same expression, हृष्टा, that he had used in xxx. 39 and 41 shows that we are to understand that Sūrpaṇakhā was a witness of the incident. Khara with all his host had met with swift destruction in his attempt to avenge the insult done to her. There seemed to be nothing that she could do. As she was gazing stupidly thinking how she had been balked of her revenge she saw Sītā running up from the cave and meeting the victor with a rapt embrace. Here was the woman who had been the cause of her disfigurement, the woman a draught of whose warm blood she was longing for, actually embracing the god-like hero who had spurned her own advances. A sharp pang of jealousy seized her. She had probably no idea till then of appealing to Rāvaṇa. स्वच्छन्दबलगामिनी (III. xvii. 26), अमीतचारिणी (III. xxxii. 24), she had lived an independent life in Daṇḍaka forest. But now as 'the green-eyed monster' devoured the scene, the thought

came to her that she would seek the aid of her brother in Laṅkā to *kill* her hated rival. That was her first reaction when she saw how बभूव हृष्टा वैदेहीं मर्तारं परिष्वजे ॥ *Āraṇya*, xxx. 39. She, S'ūrpaṇakhā, would quaff Vaidehī's foaming blood yet. Had she not vowed to Khara :

तस्याश्चानृजुवृत्तायास्तयोश्च हतयोरहम् ।

सफेनं पातुमिच्छामि रुधिरं रणमूर्धनि ॥

*Āraṇya*, xix. 19.

Rāvaṇa would present the cup to her. She could not however tear herself away from the scene. But "inquisitiveness as seldom cures jealousy as drinking in a fever quenches the thirst" (Valentine in Wycherley's "*Love in a Wood*", IV. v). Even while the thought of draining the cup of blood was passing through her mind, something occurred which suddenly transformed her resolve. *Sītā embraced her husband a second time*. There was no provocation for it. Had not the hero's<sup>1</sup> wounds healed at the first touch of her body? And yet here she was bestowing a second embrace, in sheer joy—and as it seemed to S'ūrpaṇakhā, in sheer wantonness. This was too much for her. It was sweet to drink her rival's blood, but sweeter far to humiliate her, to wrench her away from her lord and lover, and to give her over to Rāvaṇa's caresses. S'ūrpaṇakhā's mind was made up; she would tarry no longer; she had no desire to witness a third embrace; she would fly straight to her brother and goad him on as she knew how to carry Sītā off to Laṅkā. Suggestion is the soul of poetry. The Poet's

पुनः परिष्वज्य शशिप्रभानना बभूव हृष्टा जनकात्मजा तदा ॥

*Āraṇya*, xxx. 41.

<sup>1</sup> निते कुयल्लदपि भवती यजनस्थानमुदात्

संप्राप्तं मां दशमुखसमान् वा(ग)रयित्वा खरादीन् ।

शस्त्राघातं स्तनकलशयोरुष्मणा रोपयद्भिः

गाढाश्लेषैरपि हितवती गङ्गाहर्षनाभ्यैः ॥

*Hamsasandesa*, ii. 45.

is purposive; he means subtly to suggest that it was the *second* embrace that determined the particular form of revenge in Śūrpaṅkhā's mind. Hence it is that, when we meet her in Rāvaṇa's Court in sargas xxxiii and xxxiv, we hear not the loud outcries we heard in Khata's Court of a bloodthirsty woman so much as

"The venom clamours of a jealous woman"

SHAKESPEARE, *Comedy of Errors*, V 1 69.

IV. xxxix, 45. Sarga xxxix of *Kiṣkindhā* which gives a catalogue of the Vānara forces that had gathered in the manner of Homer—

"What crowded armies, from what climes they bring,  
Their names, their numbers, and their chiefs, I sing."

POPE'S *Iliad*, ii. 584.5

very fittingly closes with this verse in long metre :

यथासुखं पर्वतनिक्षेपेषु वनेषु सर्वेषु च वानरेन्द्राः ।

निवेशयित्वा विधिवद्दलानि बलं बलज्ञः प्रतिपत्तुमीष्टे ॥

*Kiṣkindhā*, xxxix. 45.

This is a distinct statement by itself, that the chiefs were ordered by Sugrīva to divide the gathered bands, have them stationed in convenient places, and get the captains duly to muster them. The royal command had a two-fold purpose. The entire fighting strength of the Vānara world having been called up, it was necessary to divide the motley array by natural tribes and classes, and re-group them into the great divisions that were to be sent out to the four quarters as described in the four succeeding sargas, xl-xliii. The muster was for the purpose of finding out if there were any defaulters who were punishable under the commands issued to Nila in IV. xxix. 33 and to Hanumān in IV. xxxvii. 9-11. The stanza in question is an integral part of the Poet's account and occurs in its natural place, as is clear from :

आगता विनिविष्टाश्च बलिनः कामरूपिणः ॥

*Kiṣkindhā*, xl. 2.

III. xviii. 25-26. Sarga xviii of *Āraṇyakāṇḍa* which relates how Sūrpaṇakhā was disfigured, ends with two verses in long metre, describing how she went to Khara and fell at his feet for protection, and told him all that had befallen her at the hands of Rāma and Lakṣmaṇa :

ततस्तु सा राक्षससंघसंवृतं खरं जनस्थानगतं विरूपिता ।  
 उपेत्य तं भ्रातरमुग्रदर्शनं पपात भूमौ गगनाद्यथाशनिः ॥  
 ततः सभार्यं भयमोहमूर्च्छिता सलक्ष्मणं राघवमागतं वनम् ।  
 विरूपणं चात्मनि शोणितोक्षिता शशंस सर्वं भगिनी खरस्य सा ॥

*Āraṇya, xviii. 25-26.*

That these two stanzas must have formed part of the original composition is distinctly inferable from the opening s'lokas in anuṣṭubh of the next succeeding sarga .

ता तथा पतिता दृष्ट्वा विरूपां शोणितोक्षिताम् ।  
 भगिनीं क्रोधसंतप्तः खरः पप्रच्छ राक्षसः ॥  
 उत्तिष्ठ तावदाख्याहि प्रमोहं जहि संभ्रमम् ।  
 व्यक्तमाख्याहि केन त्वमेवंरूपा विरूपिता ॥

*Āraṇya, xix. 1-2.*

Khara may be pardoned for asking Sūrpaṇakhā to repeat her lugubrious tale more distinctly. It is a touch of Vālmiki's subtle humour that represents Khara as being able to make nothing of the torrent of words that came struggling through a cataract<sup>1</sup> of blood from his noseless sister. All that he could make out was that somebody had deprived her of " the rudder of her face, the index of her will ". The initial s'lokas of sarga xix can have no meaning for us without reference to the two last stanzas of sarga xviii.

III. xlv. 39-40. Sarga xlv of *Āraṇyakāṇḍa* ends with these two stanzas .

- तामार्तरूपां विमना रुदन्तीं सौमित्रिरालोक्य विशालनेत्राम् ।  
 आश्वासयामास न चैव भर्तुस्तं भ्रातरं किञ्चिदुवाच सीता ॥

<sup>1</sup> विशरन्ती रुधिरं बहुधा.

तत्रस्तु सीतामभिवाच उक्ष्मणः कृताञ्जलिः किञ्चिदभिप्रणम्य च ।  
अन्वीक्षमाणो बहुसंश्व मैथिलीं जगाम रामस्य समीपनात्मवान् ॥

*Āraṇya, xlv. 39-40.*

What reader of the Rāmāyaṇa would wish to dispense with this moving account of the *actual* parting of Lakṣmaṇa from Sītā at Pañcavaṭī? The passage naturally and in realistic detail portrays, on the one hand, censorious Sītā refusing the slightest acknowledgment of Lakṣmaṇa's attempt to assuage her wild grief—

न चैव भर्तुस्तं भ्रातरं किञ्चिदुवाच सीता ।

—from a notion, as the commentator points out, that under the cover of offering consolation he was making wilful delay ; and, on the other, proud Lakṣmaṇa who was too angry with her to make aught but a slight obeisance— किञ्चिदभिप्रणम्य—, yet repeatedly turning to look at her as he went from her with dire misgivings in his heart. With the exception of the bare fact of his going to Rāma, which is re-stated in the first śloka of sarga xlvī, no detail of the pathetic scene described in the passage in question is redundant or unnecessary. Not on such ground can the two stanzas in long metre be treated as spurious.

III. xlvī. A good instance of how the stanzas in longer metre occurring at the end of a sarga expand and explain its main purport is to be found in this XLVith Sarga which deals with Sītā's reception of Rāvaṇa. In Ślokas 32 and 33 the Poet had told us

सर्वैरतिथिसत्कारैः पूजयामास मैथिली ॥  
उपनीयासनं पूर्वं पाद्येनाभिनिमन्त्र्य च ।  
अब्रवीत्सिद्धमित्येव तदा तं सौम्यदर्शनम् ॥

Who but a critic with a pre-conceived theory to bolster up can say that the stanzas that follow are an idle repetition ?

इयं वृत्ती ब्राह्मण काममास्त्यतामिदं च पापं प्रतिगृह्यतामिति ।  
इदं च सिद्धं वनजातमुत्तमं त्वदर्शमन्यग्रभिहोषभुज्यताम् ॥

35.

The Ādikavi is showing us how the great exemplar of Hindu wifehood received a holy visitor to the hermitage. Rāma had told her that it would be one of her most exacting daily duties—

प्राप्तानामतिथीनां च नित्यशः प्रतिपूजनम् ॥ .

• Ayodhyā, xxviii, 163.

Just before the exiles came to Pāñcavaṭī Agastya had enforced this duty of hospitality by precept and by example. *Āraṇya*, xii. 26, 28. We look in a great epic poem for such a description as we have here of the actual rites of hospitality. Vālmiki did not compose for an age of sick hurry. He lived in more spacious days. He wrote for all time. In the verses under discussion, he not only gives an exact description of the rites, but contrasts the pious zeal of the hostess with the base hollowness of her guest :

द्विजातिवेषेण समीक्ष्य मैथिली समागतं पात्रकुसुम्भधारिणम् ।  
अशक्यमुदद्वेष्टुमपायदर्शनं न्यमन्त्रयद्ब्राह्मणवत्तदाङ्गना ॥  
निमन्त्र्यमाणः प्रतिपूर्णभाषिणीं नरेन्द्रपत्नीं प्रसमीक्ष्य मैथिलीम् ।  
प्रसन्न तस्या हरणे धृतं मनः समार्पयत्स्वात्मवधाय रावणः ॥

34, 36.

The Poet here lets us into the secret of Rāvaṇa's inmost thoughts and then in the closing stanza he finely suggests the trepidation in Sitā's own bosom at the thought that the guest of honour whom she was entertaining was not a man of honour :

ततः सुवेषं मृगयागतं पतिं प्रतीक्षमाणा सहलक्ष्मणं तदा ।  
विवीक्षमाणा हरितं वदत्तं तन्महद्गुणं नैव तु रामलक्ष्मणौ ॥

37.

II. lxiv. 80: We know that the old King died at night when Kausalyā and Sumitrā had fallen fast asleep. But in what part of the night? It is from the stanza, in long metre, of *Ayodhya lxiv* that we learn that his soul departed in the small hours of the morning :

यदा तु दीनं कथयन्तराधिपः प्रियस्य पुत्रस्य विवासनातुरः ।  
गनेऽर्धरात्रे भृशदुःस्वपीडितस्तदा जहौ प्राणमुदारदर्शनः ॥

*Ayodhya, lxiv. 80.*

Perhaps the Poet omitted this in his anuṣṭubh ślokaś as an unimportant detail, but what of this next instance from *Yuddhakāṇḍa*?

VI. lxxiv. Jāmbavān told Hanumān to go to the Himālayas and fetch the four potent herbs which were to revive and heal Rāma and Lakṣmaṇa and the seven and sixty crores of monkeys who had been struck down by Indrajit with his Brahmāstra. The anuṣṭubh ślokaś in *Yuddha, lxxiv*, give us an elaborate—and if we reckon the anuṣṭubh ślokaś only in the sarga, an absurdly and disproportionately elaborate—account of how Hanumān ascended the peak in Laṅkā in preparation for his leap (ślokaś 36-49), and of how he flew up to the path of the sun and reached his destination (55-58). He had covered a distance of a thousand yojanas from Laṅkā and had hit the exact spot which Jāmbavān had described to him, though how he was able to mark it down the anuṣṭubh verses omit to say. The cunning herbs, however, when he began to hunt for them, hid their luminousness from him (65-66). So much we learn, and then the anuṣṭubh ślokaś end abruptly. When they take up the tale again, it is only to acquaint us with something the relevancy of which is to seek, *viz.*, Rāvaṇa's Field Order No. I touching the disposal of the dead and the dying in the Rākṣasa army (77-78). The immortal Poet who could compose only in anuṣṭubh leaves his readers in the lurch even as the Oṣadhis left that great monkey. When we next meet Hanumān he is in Laṅkā



right enough (*Yuddha*, lxxv. 1), but we are left guessing what he did when he could not find the herbs. If ever a great epic narrative was truncated by wholesale and indiscriminate deletion of passages as interpolations it would surely be this story of the crowning exploit of the monkey-hero.

II. xc. 90. Bharadvāja acquainted Bharata with Rāma's whereabouts but desired that he and his ministers should stay the night with him and depart for Citrakūṭa in the morning.

श्वस्तु गन्तासि तं देशं वसाद्य सह मन्त्रिभिः ।

एतं मे कुरु सुप्राज्ञ कामं कामार्थकोविद ॥

*Ayodhyā*, xc. 23.

From the first *śloka* of the succeeding *sarga* we learn that Bharata made up his mind accordingly .

कृतबुद्धिं निवासाय तत्रैव स मुनिस्तदा ।

भरतं कैकयीपुत्रमातिथ्येन न्यमन्त्रयत् ॥

*Ayodhyā*, xci. 1.

But it behoved the Prince to *acknowledge* the sage's graciousness in asking him. The *anuṣṭubh* *ślokas* are silent on the point, and it is from the stanza in long metre which closes the xcth *sarga* that we know how cordially Bharata *accepted* the holy ṛṣi's invitation—

ततस्तथेत्येवमुदारदर्शनः प्रतीतरूपो भरतोऽब्रवीद्वचः ।

चकार बुद्धिं च तदा तदाश्रमे निशानिवासाय नराधिपात्मजः ॥

*Ayodhyā*, xc. 90.

चकार बुद्धिं च—hence कृतबुद्धिं in the initial *śloka* of xci. As the commentator points out, चकार बुद्धिं चेति न उक्तिरन्या बुद्धिरन्येति भावः. It is improbable that the Poet who referred to the Prince's बुद्धि omitted his उक्ति. We have only to compare what he says when Vasiṣṭha on a similar occasion invited Viśvāmitra :

वाढमित्येव गाथेयो वसिष्ठं प्रत्युवाच ह ।

यथा प्रियं भगवतस्तथाऽस्तु मुनिसत्तम ॥

*Bālakāṇḍa*, lv. 19.

I. xvi. 33-34. Upon completion of the हयमेघ and पुत्रेष्टि *Daśaratha* gave leave to *R̥syasṙṅga* and to the royal visitors to depart and returned to the city where, says the Poet, he :

उवास सुखितस्तत्र पुत्रोत्पत्तिं विचिन्तयन् ॥

*Bālakāṇḍa, xviii. 7.*

Turning to sarga xvi, we find that the story as far as the *anuṣṭubh* śloka carries it ends with this summary :

एवं तासां ददौ राजा भार्याणां पायसं पृथक् ॥

तास्त्वेतत्पायसं प्राप्य नरेन्द्रस्योत्तमाः स्त्रियः ।

संमानं मेनिरे सर्वाः प्रहर्षोदितचेतसः ॥

*Bālakāṇḍa, xvi. 31-32*

There is no mention of any *Conception* such as would warrant the use of the phrase पुत्रोत्पत्तिं विचिन्तयन्. It is unreasonable to suppose that the Poet left a hiatus to be filled up by a later hand with the stanzas in long metre given below, to which, as the commentator points out, the phrase is meant to refer back :

ततस्तु ताः प्राश्य तदुत्तमस्त्रियो महीपतेरुत्तमपायसं पृथक् ।

हुताशनादित्यसमानतेजसोऽचिरेण गर्भान्प्रतिपेदिरे तदा ॥

ततस्तु राजा प्रतिवीक्ष्य ताः स्त्रियः प्ररूढगर्भाः प्रतिलब्धमानसः ।

बभूव हृष्टस्त्रिदिवे यथा हरिस्सुरेन्द्रसिद्धर्षिगणाभिपूजितः ॥

*Bālakāṇḍa, xvi. 33-34.*

There is a helpful comment by Govindarāja why these verses occur here.

“वक्तव्येऽपि यज्ञवृत्तान्तशेषे प्रसङ्गात्सौकर्याय नगरप्रवेशानन्तरभावि-  
कथाशेषं संग्रहेण दर्शयति—तत इति ।”

VI. xl. *Yuddha xl.* contains an account of the single combat that took place between *Sugrīva* and *Rāvaṇa* at the outset of the war. The omission of the stanzas in longer metres in this sarga, not only robs the story of incidents like the tumbling of the two wrestlers into the space between the fort

wall and the moat (16), but reduces it to a mere catalogue of 'maṇḍalas' and 'sthānas'. S'loka 13 tells us how the combatants threw each other in the initial bout. The next anuṣṭubh s'loka is:

तौ परस्परमासाद्य वृत्तावन्योन्यसूदने ।  
मार्जाराविव भक्षार्थे वितस्थाते मुहुर्मुहुः ॥

*Yuddha, xl. 22.*

There must have been some more rounds before the antagonists took up such a position for a spring against each other. Not to be dogmatic about it, we cannot yet help thinking that the suppression of verses 14-21 will leave an inartistic gap. But what are we to think of the Poet leaving Sugrīva suspended in mid-air ?

उत्पपात तदाकाशं जितकाशी जितक्लमः ।  
रावणः स्थित एवात्र हरिराजेन वञ्चितः ॥

*Yuddha, xl. 28.*

Readers familiar with the exquisite *Īdu* commentary on *Tiruvaimozhi* 10. 6. 8, *மெய்க்கிண்து*, will appreciate the beauty of the Poet's description of Sugrīva's return to Rāma—*रामपार्श्वं जगाम* ("स्वतूर्णी पुनरागमत्", VI. cxl. 20; "स्वतूर्णी प्रविवेश" IV xii. 4. इतिवत्)—in the two stanzas in long metre which follow.

VI. lix. *Sarga lvin* of *Yuddha* ends with the slaying of Prahasta by Nīla and the carrying of the news to Rāvaṇa :

हने तस्मिंश्चमुरुर्ये राक्षसास्ते निरुषमाः ।  
रक्षःपतिगृहं गत्वा ध्यानमूकत्वमास्थिताः ॥

*Yuddha, lvin. 58.*

*Sarga lxx*, if we omit the first three stanzas which are in long metre, opens abruptly thus :

नावज्ञा रिपवे कार्या वैरिन्द्रबलसूदनः ।  
सूचितः सैन्यपालो मे सानुवात्रः सकुञ्जरः ॥

*Yuddha, lxx. 4.*

As the Rāmāyaṇa does not employ prose formulas like अर्जुन उवाच in the Mahābhārata to introduce speakers, stanzas 2 & 3 which contain the expression “रक्षोधिपः . . . . उवाच” are necessary. Rāvaṇa says that he will himself take the field and burn up Rāma and Lakṣmaṇa and the monkey host (5, 6). After a score of verses in long metre we have this ‘śloka’ (i.e., in the ordinary epic metre):

प्रत्युवाच ततो रामो विभीषणमरिन्दमम् ।  
अहो दीप्तो महातेजा रावणो राक्षसेश्वरः ॥

*Yuddha, lix. 27.*

This seems to require the admission of stanza 14

ततस्तु रामस्य निशम्य वाक्यं विभीषणः शकसमानवीर्यः ।  
शशंस रामस्य बलप्रवेकं महात्मनां राक्षसपुङ्गवानाम् ॥

*Yuddha, lix. 14.*

—which again requires this, viz.,

तद्राक्षसानीकमतिप्रचण्डमालोक्य रामो भुजगेन्द्रबाहुः ।  
विभीषणं शस्त्रभृतां वरिष्ठमुवाच सेनानुगतः पृथुश्रीः ॥

*Yuddha, lix. 12*

and in this way practically all the stanzas from 8 to 26. Rāma stands ready to meet Rāvaṇa (33), but Lakṣmaṇa asks and obtains his permission to oppose the enemy himself (48-52). We read on till we come to how Rāvaṇa after putting Nīla hors de combat faced Lakṣmaṇa with his bow drawn (92). The thread of the anuṣṭubh narrative is broken here, for when we take it up again this is what we find :

हिमवान्मन्दरो मेरुस्तल्लोक्यं वा सहामरैः ।  
शक्यं भुजाभ्यामुद्धर्तुं न संख्ये भरतानुजः ॥

*Yuddha, lix. 110.*

We are left to gather from ‘ślokas’ 111 & 119 that Rāvaṇa had struck Lakṣmaṇa with the Śakti weapon which he had had from Brahmā. Rāma mounted on the shoulders of Hanumān and challenged Rāvaṇa (124-128). The latter

aimed his first shafts at Hanumān, which, says the Poet, threw Rāma into a mighty rage (134). Then the *anuṣṭubh* verses break off altogether just when we are looking for a description of the first shock between the कथानायक and the प्रतिनायक. From the succeeding sarga, lx, we learn that Rāvaṇa was worsted in this first encounter. And not worsted only, but made to suffer some deep disgrace. What was the form and nature of that disgrace? And why did the dreaded रामबाण spare his life and take away his honour alone? In vain do we ask the Poet. Either he did not care to describe this incident of capital importance any more than Lakṣmaṇa's bravery (92), or, as we are asked to suppose, his lazy pupils omitted to commit to memory, and succeeding generations neglected to hand down to us, the *anuṣṭubh* s'lokas in which he had celebrated the event. An unbroken tradition however has always credited Rāma with having "discrowned" (literally—"मुकुटभङ्ग"—) Rāvaṇa in this first battle, so much so that it has passed into a proverb with us that "that which would have gone with the head has gone with the turban":

தலைபோடு போகிறது தலைப்பாகைபோடு போயிற்ற.

Following the stanza in long metre which recounts this (138) is the famous stanza in which Rāma dismisses Rāvaṇa from the battlefield to take rest:

गच्छानुजानामि रणार्दितस्त्वं प्रविश्य रात्रिचरराज लङ्काम् ।

आश्वस्य निर्याहि रथी च धन्वी तदा बलं द्रक्ष्यसि मे रथस्थः ॥

*Yuddha, lix. 141.*

கை புருந்த சத்தருவைக் கடுக முடித்த லிடு—Spare not the foe that hath fallen into thy hands. Such was the caution Rāma in after years gave to Śatrughna when the latter was despatched against Lavaṇāśura (VII. lxiii. 27ff.). But here he was, himself giving a respite to his mortal enemy. A signal proof this of the infinite compassion for which he was hailed रिपूणामपि वत्सल! (*Yuddha, l. 56*). And not of infinite compassion

only but of infinite strength the consciousness of which it was that prompted the magnanimity. Rāvaṇa himself realised this :

यस्य विक्रममासाद्य राक्षसा निषनं गताः ।  
तं मन्ये राघवं वीरं नारायणमनामयम् ॥

*Yuddha, lxxv, 10-11.*

The words and deeds of Rāma commemorated in stanzas 137-141 of *Yuddha, lxx* have always captured the imagination of poets.

“कदुरदददनि टड्कृति चटुल कठोर कार्मुक विनिर्गत विशङ्कट विशिख  
विताडन विषदित मकुट विह्वल विश्वस्तनय विश्रमसमय विश्राणन विख्यात  
विक्रम !”

*Vedānta Deśika, Raghuvratagadya*

यत्तादृशागसमरिं रघुवीर ! वीक्ष्य  
विश्रम्यतामिति मुमोचिथ मुग्धमाजौ ।  
कोऽयं गुणः कतरकोटिगतः कियान्वा  
कस्य स्तुतेः पदमहो वत कस्य भूमिः ॥

*Śrīvatsāṅkamaśra, Atimānusastava, 27*

There are cogent reasons then for holding that the stanzas in long metre which describe the finale of Rāvaṇa's first meeting with Rāma are indispensable to the narrative and must have formed part of the Poet's original work. Is there any compelling reason for their exclusion ?

VI. lxxvii. We know from *Yuddhakāṇḍa, lxxvii. 1* that Kumbhakarṇa was slain by Rāma himself—

कुम्भकर्णं हतं दृष्ट्वा राघवेण महात्मना ।

though the Mahābhārata credits Lakṣmaṇa with this achievement.

स बभूवातिकायश्च बहुपादशिरोभुजः ।  
तं ब्रह्मास्त्रेण सौमित्रिर्ददारान्निचयोपमम् ॥

*Vanaparvan, 288, 19.*

Kumbhakarṇa and Rāma did not meet face to face for a long time though the Rākṣasa hero was making for Rāma through the intervening Vānara ranks. When the latter were overthrown Rāma advanced twanging his bow—

तं दृष्ट्वा राक्षसश्रेष्ठं प्रदीप्तानलवर्चसम् ।

विस्फारयामास तदा कार्मुकं पुरुषर्षभः ॥

*Yuddha, lxvii, 144.*

This raises our expectations and we look for a lively account of the encounter. What do the Poet's 'ślokas' tell us? Kumbhakarṇa gave out a terrific laugh on finding that it was Rāma himself that faced him, apologised for his own appearance—sans nose and ears—and challenged Rāma (148-153). Thereafter there are only these two "ślokas":

कुम्भकर्णशिरो भाति कुण्डलालङ्कृतं महत् ।

आदित्येऽभ्युदिते रात्रौ मध्यस्थ इव चन्द्रमाः ॥

न्यपतत्कुम्भकर्णोऽथ स्वकायेन निपातयन् ।

प्लवङ्गमानां कोट्यश्च परितः संप्रधावताम् ॥

*Yuddha, lxviii, 172, 174.*

—a ludicrous account to appear in a great epic poem of a thrilling fight between the hero and a world-shaking giant. Rāma as he listened to the recital of his history by Kuśa and Lava must have wondered that the Poet who reeled off anuṣṭubh verses by the score in describing the overthrow by monkeys of Dhūmrākṣa and Vajradamṣṭra and Prahasta should have done such scant justice to his own victory over Kumbhakarṇa. Was it not an epic poet's rôle to "sing of arms and the man"?—"Arma virumque cano"—VIRGIL, *Aeneid*, i. l. Why does not the bard sing of his renowned weapons which slew Vālin and Mārīca but were absorbed in the body of Kumbhakarṇa, of the Vāyavya and Aindrāstras which severed his arms, of the half-moon weapons which severed his legs, and of the Aindrāstra which gave the *coup de grace* to the giant?

VI. lxix. Following Kumbhakarṇa's death we have Rāvaṇa sending six redoubtable warriors into the field.

त्रिशिराश्चातिकायश्च देवान्तकनरान्तकौ ।  
महोदरमहापार्श्वौ निर्जम्बुः कालचोदिताः ॥

*Yuddha, lxix. 19.*

The *mélée* that ensued is described at great length, and then the Poet narrates each of the separate encounters between Individual heroes on either side. Anuṣṭubh verses 71 & 72 which deal with the first of these are :

ददृशुश्च महात्मानं हयपृष्ठे प्रतिष्ठितम् ।  
चरन्तं हरिसैन्येषु विद्याधरमहर्षयः ॥  
स तस्य ददृशे मार्गो मांसशोणितकर्दमः ।  
पतितैः पर्वताकरैर्बानरैरभिसंवृतः ॥

*Yuddha, lxix. 71, 72.*

Who this cavalier was who drew in his wake a river of gore is not inferable from the anuṣṭubh verses that precede them (60-66), though we know from śloka 30 that Narāntaka was the only one of the half-dozen warriors mounted on a horse and śloka 73 which follows mentions his name. But महात्मानं हयपृष्ठे प्रतिष्ठितं (71) & तस्य (72) for their proper construction require a reference to :

ततो हयं मारुततुल्यवेगमारुह्य शक्तिं निशितां प्रगृह्य ।  
नरान्तको बानरराजसैन्यं महार्णवं मीन इवाविवेश ॥

*Yuddha, lxix. 69.*

However we read on. The Poet tells us that at sight of the havoc wrought by Narāntaka in the Vānara ranks Sugriva despatched Aṅgada to engage him, and that they joined battle. But the anuṣṭubh ślokas break off lamely :

अभिगम्याज्जवं क्रुद्धो बालिपुत्रं नरान्तकः ।

*Yuddha, lxxix. 91.*



and we have to turn to the following sarga to learn how the fight ended :

नरान्तकं हतं दृष्ट्वा चुक्रुशुर्नैर्ऋतर्षभाः ।

*Yuddha, lxx. 1.*

Aṅgada's signal exploit in accounting for Narāntaka is narrated in verses 92-100 of sarga lxx, but as they are in long metre we are to rest content with the bare information vouchsafed by the Poet in the anuṣṭubh verses that they fought together and that Narāntaka was slain. Did ever Poet compose thus ?

Four of the other Rākṣasa warriors are disposed of in the succeeding sarga, but it is to the verses in long metre that we have to look for the actual slaying of three of them, viz., Devāntaka by Hanumān (lxx. 26), Mahodara by Nīla (ib. 30-32), and Trisīras by Hanumān (ib. 47, 48).

There remained Atikāya, son of Dhānyamālīnī, the most powerful of the six heroes, and the "prop that did sustain Rāvaṇa's house" [*vide* Shakespeare, *Merchant of Venice*, IV. i. 375-376]

यस्य बाहू समाश्रित्य लङ्का वसति निर्भया ।

तनयं धान्यमालिन्या अतिकायमिमं विदुः ॥

*Yuddha, lxxi. 30.*

It was Lakṣmaṇa that confronted him in battle. Long and fierce was the encounter as the Poet describes it in more than forty śloka (lxxi. 59-101). The combatants were evenly matched and the event hung in the balance. Then the Wind-god whispered in Lakṣmaṇa's ear that Atikāya who had had special boons from Brahmā was invulnerable except by Brahmāstra (lxxi. 103). The Poet, thanks to Brahmā's boon to *him*, heard the whisper, but his descriptive powers would seem suddenly to have flagged, and his next anuṣṭubh verse tells us merely that Atikāya's head toppled down.

तच्छिरः सशिरस्त्राणं लक्ष्मणेषुप्रपीडितम् ।

पपात सहसा भूमौ शृङ्गं हिमवतो यथा ॥

(Yuddha, lxxi, 111.

We are referred to a later rhapsodist for the seven stanzas in longer metre (lxxi. 104-110) which relate how Lakṣmaṇa discharged his flaming Brahmāstra and how it burnt up all the armoury of the enemy and bore away his head.

V. xl. 23. When Hanumān took leave of Sītā did she wish him *bon voyage*? The Poet tells us that he was honoured with auspicious words at his departure :

स च वाग्भिः प्रशस्ताभिर्गमिष्यन्पूजितस्तया ।

तस्माद्देशादपक्रम्य चिन्तयामास वानरः ॥

Sundara, xl. 1.

Sītā's own words of blessing however are contained in a stanza in long metre at the end of the previous sarga :

इमं च तीव्रं मम शोकवेगं रक्षोभिरेभिः परिमर्त्सनं च ।

ब्रूयास्तु रामस्य गतः समीपं शिवश्च तेऽध्वास्तु हरिप्रवीर ॥

Sundara, xl, 23.

The Poet is careful to tell us that Jāmbavān pronounced a blessing in due form when Hanumān was about to cross to Laṅkā from Mahendragiri :

तव कस्याणरुचयः कपिमुन्याः समागताः ।

मङ्गलं कार्यसिद्धयर्थं करिष्यन्ति समाहिताः ॥

ऋषीणां च प्रसादेन कपिवृद्धमतेन च ।

गुरुणां च प्रसादेन पुनस्त्वं महार्णवम् ।

Kiṣkindhā, lxxvi, 34, 35.

Pious Sītā could hardly have done less when he set out on the return voyage. It is unreasonable to suppose that the Poet omitted to report her gracious words and that the omission was supplied by a later hand.

V. lii. Vibhiṣaṇa pointed out to Rāvaṇa that Hanumān as an ambassador could not be put to death but only made to suffer some lesser penalty. Rāvaṇa disagreed. He saw no sin in killing such a wicked monkey :

न पापानां बधे पापं विधत्ते शत्रुसूदन ।  
तस्मादेनं बधिष्यामि वानरं पापचारिणम् ॥

*Sundara, lii, 11.*

The next anuṣṭubh verse is :

न चाप्यस्य कपेष्वाते कंचित्पश्याम्यहं गुणम् ।  
तेष्वयं पात्यतां दण्डो यैरयं प्रेषितः कपिः ॥

*Sundara, lii, 20.*

This is obviously the continuation of a counter-argument addressed by Vibhiṣaṇa. The śloka as it stands has no connection with the 11th śloka and requires at least stanza 12 for its proper construction :

अधर्ममूलं बहुरोषयुक्तमनार्यजुष्टं वचनं निशम्य ।  
उवाच वाक्यं परमार्थतत्त्वं विभीषणो बुद्धिमतां वरिष्ठः ॥

*Sundara. lii, 12.*

II. ix. 60-66. The ninth sarga of Ayodhyākāṇḍa closes with seven stanzas in long metre. They are not a mere repetition of what the Poet had said before in anuṣṭubh metre. They appear to be a continuation of the conversation between Mantharā and Kaikeyī *after* the latter had retired to the sulks-chamber, vide *Ayodhya*, ix. 55 :

तथा प्रोत्साहिता देवी गत्वा मन्थरया सह ।  
क्रोधागारं विशालाक्षी सौभाग्यमदगर्विता ॥

The passage shows us how the plot for the frustration of the king's project hatched in the boudoir was developed and perfected in the inner chamber. Says Mantharā to the Queen :

अतो हि कल्याणि यतस्व तत्तथा यथा सुतस्ते भरतोऽभिपेक्ष्यते ॥

*Ayodhya, ix. 61.*

—in other words, 'act well your part now that you are here.' Kaikeyī rises to the occasion and rehearses her part as it were to her humpbacked tutor :

निधाय हस्तौ हृदयेऽतिविस्मिता शशंस कुब्जां कुपिता पुनःपुनः ॥  
यमस्य वा मां विषयं गतामितो निशाम्य कुब्जे प्रतिवेदयिष्यसि ।  
वनं गते वा सुचिराय राघवे समृद्धकामो भरतो भविष्यति ॥  
अहं हि नैवास्तरणानि न सजो न चन्दनं नाञ्जनपानभोजनम् ।  
न किञ्चिदिच्छामि न चेह जीवितं न चेदितो गच्छति राघवो वनम् ॥

*Ayodhyā, ix, 62-64.*

What the Poet suggests in this colloquy in the sulks-chamber is that the Queen was primed to say to the King not only

- (a) that she would there and then put an end to her life  
if he did not grant her request to exile Rāma for  
fourteen years and to instal Bharata ; but  
(b) that if Rāma was not banished *forthwith* no food or  
drink should pass her lips.

This latter demand was peremptory as the King might conceivably postpone Rāma's exile till after Bharata had been fetched from Rājagṛha. We do not find in any of the scolding speeches of Kaikeyī in the tenth and following sargas that she used the threat that she would not eat or drink till Rāma left for the forest. There is however good reason to conclude that she must have uttered it. We have Siṭā saying to Hanumān—

तस्मिन्संभ्रियमाणे तु राघवस्याभिपेक्षेने ।  
कैकेयी नाम भर्तारं देवी वचनमब्रवीत् ॥  
न पिबेयं न खादेयं प्रत्यहं मम भोजनम् ।  
एष मे जीवितस्यान्तो रामो यद्यभिविच्यते ॥

*Sundara, xxxiii, 20, 21*

We have also this which attests the fact indirectly, *viz.*, Kaikeyī's words to Rāma :

यावत्त्वं न वनं यातः पुरादस्मादभित्तरन् ।  
पिता तावन्न ते राम खास्यते भोक्ष्यतेऽपि वा ॥

*Ayodhyā, xix, 16.*

Das'aratha of course had said nothing of the kind. But what of that? If she refused to eat or drink, the poor distracted king was not going to eat or drink either. He saw how she had twisted her own resolution into his, and

धिकदृष्टमिति निश्चस्य राजा शोकपरिप्लुतः ।  
मूर्च्छितो न्यपतत्तस्मिन्पर्यङ्के हेमभूषिते ॥

*Ayodhyā, xiv, 17.*

Lastly, when Rāma came to take leave of his father, Kaikeyi urged the King in secret to let him go at once :

कैकेय्या चोद्यमानस्तु मिथो राजा तमब्रवीत् ॥

*Ayodhyā, xxxiv, 30.*

There can be little doubt therefore that it was part of the plot as developed in the sulks-chamber that Kaikeyi should demand the instant banishment of Rāma on pain of her refusing to eat or drink, and that stanza 64, if not the whole passage, is the Poet's own and not an interpolator's.

V. lv. 36. Hanumān had taken his leave of Sitā. He had accomplished the prime object of his visit. But, like Caesar,

" Nil actum credens, dum quid supereset agendum."

*Lucan, Pharsalia, ii, 657.*

' He reckon'd not the past, while aught remain'd

Great to be done, or mighty to be gain'd.'

Sugriva's message to the Rākṣasa king had yet to be delivered, and we know how he contrived to be captured and carried into the presence of Rāvaṇa. Chance then presented him with an unrivalled opportunity to set fire to Lañkā. This work he proceeded with grim humour to execute systematically and thoroughly. Surveying the scene he suddenly recollected Sitā and a great fear came over him

Had he perhaps, like the ape that he was, done his work too thoroughly ?

मया खलु तदेवेदं रोषदोषात्प्रदर्शितम् ।  
प्रथितं त्रिषु लोकेषु कपित्वमनवस्थितम् ॥

*Sundara, V, lv, 16.*

The thought that Sītā had perished in the conflagration he had started flung him into the utmost anguish. Voices from the air then reassured him of her safety, and he regained his wits :

स निमित्तैश्च दृष्टार्थैः कारणैश्च महागुणैः ।  
ऋषिवाक्यैश्च हनुमानभवत्प्रीतमानसः ॥

*Sundara, V, lv, 35.*

We should have expected him next to take his departure from Laṅkā, but in the next anuṣṭubh verse after this śloka we find him back again at that famous 'śimsapā' tree which Sītā in her captivity had chosen for her own particular abode :

चारुपल्लवपुष्पाढ्यं यं सीता स्वयमास्थिता ।  
प्रवृद्धः शिशुपावृक्षः स च तेनाभिरक्षितः ॥

*Sundara, V, xlv, 19.*

—and offering her his respectful felicitations on her miraculous escape :

ततस्तु शिशुपामूले जानकीं पर्यवस्थिताम् ।  
अभिवाद्याब्रवीद्दिष्ट्या पश्यामि त्वामिहाक्षताम् ॥

*Sundara, V, lvi, 1.*

अब्रवीत्—Who, the learned Poet does not say. The indispensable grammatical and contextual link between the two anuṣṭubh verses, lv. 35 & lvi. 1, is the stanza in long metre which ends the former sarga, viz.,

ततः कपिः प्राप्तमनोरथार्थस्तामक्षतां राजसुतां विदित्वा ।  
प्रत्यक्षतस्तां पुनरेव दृष्ट्वा प्रतिप्रयाणाय मर्ति चकार ॥

*Sundara, V, lv, 36.*

Why should it be supposed that this link was forged by another hand ?

IV. iii. 40. रामसुग्रीवयोरैक्यं देव्येवं समजायत ।

*Sundara, xxxv, 52.*

—So did Hanumān conclude his account of the alliance struck between Rāma and Sugriva. It was not simply a political compact or personal friendship. It was nothing less than ऐक्यं as Hanumān happily termed it, and Hanumān ought to know as he was the author of the alliance. It was *chef-d'oeuvre* of his diplomacy. His part in bringing it about is *indicated* by the Poet in the opening passage of the fifth of Kiṣkindhā ending with :

भवता सख्यकामौ तौ भ्रातरौ रामलक्ष्मणौ ।

मतिगृह्यार्चयस्वैतौ पूजनीयतमावुभौ ॥

*Kiṣkindhā, ५, 7.*

That he formed the resolution to effect it is *plainly stated* in the closing stanza of the third sarga, which cannot be discarded as spurious simply by reason of its metrical length :

तत्तस्य वाक्यं निपुणं निश्चयं प्रहृष्टरूपः पवनात्मजः कथिः ।

मनः समाधाय जयोपपत्तौ सख्यं तदा कर्तुमियेष ताम्ब्याम् ॥

*Kiṣkindhā, IV, iii, 4.*

II. lxxxvii. 23. अहं सर्वं करिष्यामि जाग्रतः स्वपतश्च ते ॥

*Ayodhyā, xxxi, 27.*

We know that in the forest Lakṣmaṇa kept vigil when Rāma slept. The Poet makes us understand this once for all when he describes the night spent by the exiles under the Īṅgudī tree in S'ṛṅgiberapura.

तस्य भूमौ शयानस्य पादौ प्रक्षाल्य लक्ष्मणः ।

सभार्यस्य ततोऽभ्येत्य तस्थौ वृक्षमुपाश्रितः ॥

गुहोऽपि सह सूतेन सौमित्रिमनुभाषयन् ।

अन्वजाग्रततो राममग्रमत्तो धनुर्धरः ॥

*Ayodhyā, I, 49, 50.*

He is content here with the bare statement *अन्येत तस्यो वृक्षमुपाश्रितः* and does not describe *how* Lakṣmaṇa kept vigil. With a fine eye for effect he puts this vivid description into Guha's mouth where the latter pictures the night under the Īṅgudī tree to Bharata :

नियम्य पृष्ठे तु तलाङ्गुलित्रबाञ्शरैः सुपूर्णाविषुधी परंतपः ।  
महद्भनुः सज्यमुपोष लक्ष्मणो निशामतिष्ठत्परितोऽस्य केवलम् ॥

*Ayodhyā, lxxvii, 23.*

When we compare passages like

दीयमानां न तु तदा प्रतिजग्राह राघवः ।  
अविज्ञाय पितुश्छन्दमयोध्याधिपतेः प्रभोः ॥

*Ayodhyā, cxviii, 51.*

कैकेयी नाम भर्तारं देवी वचनमब्रवीत् ॥  
न पिबेयं न स्वादेयं प्रत्यहं मम भोजनम् ।  
एष मे जीवितस्यान्तो रामो यद्यभिविच्यते ॥

*Sundara, lxxiii, 20, 21.*

स विहायोत्तरीयाणि महार्हाणि महायशाः ।  
विसृज्य मनसा राज्यं जनन्यै मां समादिशत् ॥

*Sundara, xxxiii, 27.*

where Sītā is made to report picturesque details omitted in the Poet's narrative, we feel little doubt that he reserved the description of Lakṣmaṇa's vigil for Guha. If we might take Muraṛi for our guide, it was appropriate that that ardent devotee should sing the praises of his newly-acquired friend.

तीर्त्वा भूतेशमौलिस्त्रजममरधुनीमात्मनासौ तृतीय-  
स्तस्मै सौमित्रिमैत्रीमयमुपकृतवानातरं नाविकाय ।  
व्यामग्राहस्तनीभिः शबरयुवतिभिः कौतुकोदञ्चदक्षं  
कुच्छादन्वीयमानः क्षणमचलमथो चित्रकूटं प्रतस्थे ॥

*Muraṛi, Anargharāghava, v. 2.*



II. lii. 100-102. Sarga liii of *Ayodhyākāṇḍa* which deals with the exiles' first night after the departure of Sumantra for *Ayodhyā* opens thus :

स तं वृक्षं समासाद्य सन्ध्यामन्वास्य पश्चिमाम् ।  
रामो रमयतां श्रेष्ठ इति होवाच लक्ष्मणम् ॥

*Ayodhyā, liii, 1.*

This necessarily requires the stanza in long metre which occurs at the end of the previous sarga.

तौ तत्र हत्वा चतुरो महामृगान्वराहमृश्यं पृषतं महारुरुम् ।  
आदाय मेध्य त्वरितं बुभुक्षितौ वासाय काले ययतुर्वनस्पतिम् ॥

*Ayodhyā, lii, 102.*

“तत्र” again refers to the stanza before.

स लोकपालप्रतिमप्रभाववांस्तीर्त्वा महात्मा वरदो महानदीम् ।  
ततः समृद्धाञ्जुभसस्यमालिनः क्रमेण वत्सान्मुदितानुपागमत् ॥

*Ayodhyā, lii, 101.*

Is stanza 100 necessary ? Not absolutely perhaps. But it is the natural connecting link between the *śloka*s in which Rāma dismissed Sumantra and the car, *Ayodhyā*, lii, 64ff., and gave leave to Guha to return, *Ayodhyā*, lii, 73, and the verse in a later sarga which resumes their story, *viz.*, *Ayodhyā*, lvii, 1.

II. liii. 54. The first night spent under the great banyan tree before the exiles reached Prayāg was marked by a momentous decision. The stirring events that had followed the king's announcement of his installation seemed to have brought their inevitable reaction, and Rāma, with his thoughts turned to the lot of his father and specially of his mother under the new regime gave way to a fit of deep despondency. In this mood he proposed that Lakṣmaṇa should return to *Ayodhyā* in the morning to protect them, leaving him and Sītā to go forward and fulfil their father's word passed to Kaikeyī.

अयोध्यामित एव त्वं काल्यं प्रविश लक्ष्मण ॥  
अहमेको गमिष्यामि सीतया सह दण्डकान् ।  
अनाथाया हि नाथस्त्वं कौसल्याया भविष्यसि ॥

*Ayodhyā, lxi, 16, 17.*

Lakṣmaṇa knew how to deal with this mood, as witness the tribute which fourteen years later Rāma paid him when Indrajit had bound them both with the Nāgapāśa .

न लक्ष्मणसमो भ्राता सचिवः सांपरायिकः ॥  
त्वं नित्यं स विषण्णं मामाश्वासयसि लक्ष्मण ।  
गतासुर्नाथ शक्नोषि मामार्तमभिभाषितुम् ॥

*Yuddha, xlix. 6, 11*

He would have it out with Rāma once and away. Interpreting Sitā's feelings on the matter correctly, he said

नैतदौपयिकं राम यदिदं परितप्यसे ।  
विषादयसि सीतां च मां चैव पुरुषर्षभ ॥

*Ayodhyā, lxi, 30.*

and uttered this memorable sentiment

न च सीता त्वया हीना न चाहमपि राघव ।  
मुहूर्तमपि जीवावो जलान्मत्स्यात्रिबोद्धृतौ ॥

*Ayodhyā, lxi, 31.*

The Poet says that when Lakṣmaṇa had spoken

ततस्तत्र सुखासीनौ नातिदूरे निरीक्ष्य ताम् ।  
न्यग्रोधे सुकृतां शय्यां मेजाते धर्मवत्सलौ ॥

*Ayodhyā, lii, 33.*

The next anuṣṭubh verses simply go on to speak of their journey to Prayāg in the morning, *Ayodhyā*, liv, 1, 2, and tell us nothing as to what reply, if any, Rāma made to Lakṣmaṇa, or how he decided the question of Lakṣmaṇa's return to Ayodhyā mooted by himself. We have however this stanza in long metre at the end of sarga liii :

स लक्ष्मणस्योत्तमपुष्कलं वचो निश्चम्य चैवं वनवासमादरात् ।  
समाः समस्ता विदधे परंतपः प्रपद्य धर्मं सुचिराय राघवः ॥

*Ayodhyā, liii, 54.*

This tells us that after hearing Lakṣmaṇa's excellent words Rāma gave up once for all the idea of separation from him during the years of exile. As the कारिका has it,

दर्शनं परभक्तिः स्यात् परज्ञानं तु सङ्गमः ।

पुनर्विलेपभीरुत्वं परमा भक्तिरुच्यते ॥

The परभक्ति which Lakṣmaṇa's forcible words imported so deeply touched Rāma that we cease to hear any more of his suggestion that Lakṣmaṇa should go back to Ayodhyā. Embodying as it does the conclusion of the matter raised in controversy in the sarga and a conclusion of decisive importance for the story, it is difficult to see how the verse, liii. 54, can be treated as aught but the Poet's own.

# RĀṢṬRAKŪṬA CONQUEST OF SAPĀDALAKṢA

By

DR. N. VENKATARAMANAYIA

A PASSAGE in the Lēmūlavāḍa epigraph of Arikēsarin II states that Vinayāditya-Yuddhamalla, the founder of the local branch of the Cālukya family, ruled over the Sapādalakṣa country, which could not be governed by others.<sup>1</sup> The same fact is mentioned by Pampa in the introduction to his *Vikramārjunavijayam*.<sup>2</sup> The Parabhaṇi Plates of Arikesarin III also allude to Vinayāditya-Yuddhamalla's rule over the Sapādalakṣa country.<sup>3</sup> The first point that deserves consideration is the situation of the Sapādalakṣa country. Neither the Lemulavāḍa and Parbhani inscriptions nor Pampa's *Vikramārjunavijayam* offer any information indicating the locality where it was situated. Pālkurki Soma, a great Virasaiva divine and author, who flourished about the beginning of the 14th century A.D., mentions, in the *Parvata-prakarana* of his *Paṇḍit-arādhyā-caritra*, Sapādalakṣa as an appellation applicable to several countries in his time

Nēpāla is *sapādalakṣa*

Kēdāra                   ,,

Tīrkārti                   ,,

<sup>1</sup> Telīngāṇa Inscription I.S. No. 21.

So='yam kīlāsāsad=ananya-sās yam Sapāda-lakṣam kṣitim=  
akṣat=ājñah

Samasta-rājendra-kīrti-koti-māṇikyā-rasmi-prakar=ārcit = ān-  
ghriḥ ||

<sup>2</sup> *Vikramārjunavijayam*, 1. 16.

<sup>3</sup> N. R. Premi, *Jain Sāhitya Aur Itihās*, p. 90.

*Kāśmīra sapādalakṣa*

Kannōja „

Konkaṇa „

Kaṭīṅga.<sup>1</sup> „

*Sapādalakṣa* is used here as a term indicating the extent of the countries, Nepāla, Kedāra, Tīrkārti, Kāśmīra, Kannōja, Konkaṇa and Kaṭīṅga, and not as the proper name of any one country in particular as in the Lemulavāḍa and Parbhani records and Pampa's *Vikramārjunavijayam*. A country of the name of Sapādalakṣa is occasionally met with in the Sanskrit literature and the Medieval North Indian inscriptions. Commenting on the passage "*as'mantakaves'mavīhaya hi*" in the *Yasastīlakacampū* of Sōmadēvasūri, Śrutasāgara, states, "*as'mantaka, Sapādalakṣa-parvata-nivāsin.*"<sup>2</sup> A more valuable reference to Sapādalakṣa is found in the Citodḍhaḍ inscription of the Calukya Kumārapāla of Gujārāt dated A.D., 1150-51. "When this king had defeated the ruler of Śākambharī and devastated the Sapādalakṣa country, he went to a place named Śālipura, and having pitched his great camp there he came to view the great beauty of the Citrakūṭa mountain."<sup>3</sup>

<sup>1</sup> *Āndhra Granthamālā* No. 30. Part II, p. 415.

లక్ష్మింపుఁగ సపాదలక్ష శేషాశ  
మిక్ష్మింపుఁగ సపాదలక్ష శేషార  
మిక్ష్మింపుఁగ సపాదలక్ష తీర్థార్థి  
లక్ష్మింపుఁగ సపాదలక్ష కాశ్మీర  
మిక్ష్మింపుఁగ సపాదలక్ష కన్యక  
మిక్ష్మింపుఁగ సపాదలక్ష కొంకణము  
లక్ష్మింపుఁగ సపాదలక్ష కలింగ

<sup>2</sup> *Kāvya-mālā*, No. 70, p. 187-8. See also *G. Jhā Inst. Jour.* II, p. 286.

<sup>3</sup> *EI.* II, p. 423.

*Mahābhāri = nīkumjēṣu śākambharīśah.  
priyā-putra-loke na śākambharīśah*

Bhagavanlal Indraji is of opinion that 'Sapādalakṣa is the Sanskr̥t form of the modern Sewalik'. He believes that the Cauhans, whom the Gujarāt Jain chroniclers call the Sapādalakṣīyas, came originally from this region at first to Ajmere and thence to Gujarāt; that Ajmere and the country in the neighbourhood acquired from them the name of Sapādalakṣa; and that it was identical with the ancient Sākambhari corresponding to the present Sāmbhar territory in Eastern Rajaputana.<sup>1</sup> A similar opinion is held by Nundolal Dey. He also considers that Sapādalakṣa is the Sanskr̥t form of modern Sewalik, a corruption perhaps of Sawālākh, corresponding to Sākambhari, that is, the modern Sāmbhar territory in Eastern Rājaputana.<sup>2</sup> However that may be, it is certain that during the 9th century A.D. and even earlier, Sākambhari or the modern Sāmbhar territory in Eastern Rajaputana was known as the Sapādalakṣa country.

Vinayāditya-Yuddhamalla was a southern prince. He was probably a native of Northern Telingāṇa and ruled over a small principality with Bōdhan in the present Nizāmabad district of Hyderabad state as his capital.<sup>3</sup> The circumstances

*api prāsta-satrur=bhayāt=kani prabhūtah  
 sthitau yasya mattehha-vāji-prabhūtah ||  
 Sapādalakṣaiḥ=āmarḍya namrikṣta-bhayānakah  
 Svayam=āyān=mahinātho grāme Sālīpui=ābhidhe ||  
 San=nivēsyā sivrām pṛthu tatra  
 trāsit=āsahana-bhūpati-cakram  
 Citrakūṭa-giri puṣkala-sobhām  
 draṣṭum=āra nṛpatih kutubena ||*

<sup>1</sup> *Bom. Gaz.* I. 1. pp. 157, 158, n. 1, 184, 194

<sup>2</sup> *Geographical Dictionary*, p. 178.

<sup>3</sup> An abortive attempt has been made by Muliya Timmappayya in his *Nāḍōja Pampa* (pp. 23-25) to identify this Vinayāditya-Yuddhamalla with the Gujarāt Calukya Jayāśraya Mangalarasa who was also known as Vinayāditya-Yuddhamalla (DKD, p. 374). Apart from the insoluble problems presented by the false pedigree of the spurious Kollīpaṇa plates, serious chronological difficulties preclude the possibility of their identification. The last known date of Jayāśraya Mangalarasa is A D 731-2. As nothing is known about him subsequent to this date, and as his younger brother Avānjanāśraya Pulakēsin, who represents himself as meditating on his feet, (*tat-pād-ānudyāta*) is seen to have been ruling his kingdom in A.D. 739, it has been correctly assumed that Jayāśraya Mangalarasa died

in which he came to rule over the Sapādalakṣa country in Eastern Rājaputana are not known. The spurious Kollipaṇa plates of his son, Arikēsari I, no doubt, attribute to him the conquest practically of the whole of India ; but the account is so vague and conventional that no apology is needed for rejecting its evidence.<sup>1</sup> Vinayāditya-Yuddhamalla does not appear to have been an independent prince. The statement, '*So'yaṁ kilāśasad ananya-sāśya-Sapādalakṣām kṣitim*' in the Lēmulaṇḍa inscription probably carries with it the implication that he succeeded in governing the Sapādalakṣa country, where others, who were in charge of its administration, failed. What is claimed for him here seems to be only the credit due to a successful subordinate, who performed a particularly difficult task that was not possible for others. Apart from this, all his descendants from the time of his son Arikesari I to that of Arikesari III, the last known member of the family, were the loyal *sāmantas* of the Rāṣṭrakūṭa monarchs. It is not at all unlikely that like his descendants he was also a feudatory prince dependent upon some Rāṣṭrakūṭa king, who during the course of his northern conquests placed him in charge of the Sapādalakṣa country which he subdued. Assuming tentatively that Vinayāditya-Yuddhamalla was a feudatory of the Rāṣṭrakūṭa sovereign, we may now proceed to ascertain the time and the circumstances in which he was entrusted with the administration of the Sapādalakṣa country. Though no chronological datum, by which the time when he flourished can be determined, is furnished by the

some time between A.D. 731-2 and 739 and that he was succeeded by his younger brother. Now, the Lemulavāḍa Cālukya Vinayāditya-Yuddhamalla was undoubtedly a contemporary of the Rāṣṭrakūṭa Kṛṣṇa I and possibly also of Dantidurga. Nothing is known of him earlier, nor is there any evidence to show that he was in any way connected with the Lāṭa country. It is not, therefore, possible to accept the identification suggested by Timmappayya, and assume that the Lemulavāḍa Cālukyas were an offshoot of the Lāṭa or the Gujarāt branch of the Bādāmi Cālukya family.

<sup>1</sup> Bharati VII. 11, p. 313. *Turuṣka-Yavana-Barbara-Kāsmīra-Kāmbhoja-Magadha-Mūlava-Kāṇḍa-Gaṅga-Pallava-Pāṇḍya-Keraḷa-prabhṛti narapati-samarcita-pāda-piṭhaḥ.*

Lemulavāḍa inscription, Pampa gives some valuable information which enables us to fix his time with tolerable certainty. Speaking of Arikesari I, the son of Vinayāditya-Yuddhamalla, he states that during the reign of Nirupamadeva, he conquered Vengi-viṣaya together with Trikaṭiṅga.<sup>1</sup> Nirupamadeva referred to in this passage is identical with the Rāṣṭrakūṭa king, Dhruva Nirupama Dhārāvārṣa Kalivallabha, who ruled over the Deccan from A.D. 780 to 793. It is obvious that Arikesari I must have flourished at the same time and that his father must have lived earlier in the time of Govinda II, Kṛṣṇa I, and possibly also of Dantidurga. Of these three, neither Govinda II nor Kṛṣṇa I is known to have invaded northern India and effected any conquests. Dantidurga, on the contrary, was a great conqueror, and the countries which he reduced to subjection are enumerated in some records of his reign. In his Ellora temple inscription, it is said that he vanquished the Vallabha (*i.e.*, the Cālukya ruler of Bādāmi), Sindhu-bhūpa, Kāñciśa, the king of Kōśala and Kaṭiṅga, the chief of the Śrīśaila country, besides the rulers of Mālava, Lāṭa and Tanka.<sup>2</sup> Of the kings said to have been conquered by Dantidurga, only those that ruled over the countries in the north deserve notice here. Sindhudēśa or Sind was at this time under the rule of the Arabs, who conquered it in A.D. 712. From that time onwards, the Arab governors were accustomed to send expeditions of conquest against the neighbouring Hindu kingdoms. One of the most serious invasions which descended upon the Hindu states of Western India like an avalanche came in A.D. 739. The Tāṭiks or the Arabs overthrew the Saindhava, Kaccella, Saurāṣṭra, Cāvōtaka, Maurya and Gujjara kings, and

<sup>1</sup> *Vikramārjunaviṣayam* 1. 20.

*Nirupama-dēvana-rājyado  
[arikesari Vengi- viṣayamaṁ Trikaṭiṅgaṁ  
beras=ottu-konḍu garvade  
bareyisidam pesaran-akhila=digbhittigalol]* ||

<sup>2</sup> *Arch. Sur. Western India*, V. p. 87. ✓



penetrated into Lāṭa ; but in the Cālukya prince Avanti-janāśraya Pulakēśi they met their match. He inflicted a severe defeat on them in a battle and turned back the tide of invasion.<sup>1</sup> Nāgabhaṭa I, the ancestor of the Gūrjara-Pratihāra kings of Kanauj, who ruled over a large part of Western India about the middle of the 8th century A D., is said to have defeated the Mlecchas, who evidently invaded his kingdom.<sup>2</sup> If the Sindhubhūpa mentioned in the Ellora record was indeed an Arab chief, and not some minor Hindu prince otherwise unknown, Dantidurga appears to have carried war into the territory of the predatory Mussalmans to chastise them and teach them a very much needed lesson. Tanka has not been so far identified. It is not unlikely that it is the same as the modern Tonk in Rājaputana. Mālava was included at that time in the Gūrjara Pratihāra empire, which extended probably from Lāṭa on the west coast to Mandor and Menta in Rajaputana.

When exactly Mālava passed into the hands of the Gūrjara-Pratihāras, it is difficult to ascertain. Mr. R. C. Majumdar believes that 'Avanti must be looked upon as the home-territory of the (imperial Gūrjara-Pratihāra) dynasty, for (in the Jaina Harivaṃśa) although Vatsarāja, (one of the kings of this dynasty) ruled over a vast kingdom, he is simply called the ruler of Avanti.'<sup>3</sup> Again, commenting on a passage from Bilāduri that 'they (the Arabs) made incursions against Uzain, and they attacked Bahrimand and burnt its suburbs. Junaid conquered Al-Bailman and Juzz . . .', he states that 'whereas other places were *conquered*, the Arabs merely *sent* incursions against Ujjain, and if we remember that this is from the pen of an Arab historian, it must be looked upon as a tacit admission that the Arabs failed in their expedition against Ujjain.'<sup>4</sup> As Nāgabhaṭa I is said

<sup>1</sup> I. C. O. 1881, Aryan Section, p. 232 f.

<sup>2</sup> EI. XVIIII. pp. 102, 107.

<sup>3</sup> EI. XVIIII, p. 102

<sup>4</sup> Ibid., pp. 102-3.

to have crushed the large armies of the powerful Mleccha king, in the Gwalior Prasasti of Bhōja, he presumes that the failure of Arab expeditions against Ujjain must have been due to Nāgabhaṭa's opposition.<sup>1</sup> The evidence, however, is not conclusive. The fact that Vatsarāja is spoken of as the ruler of Avanti in the Jaina Harivaṃśa does not prove that Avanti (Ujjain) was 'the home-territory' of his family. It is not inconceivable that a conqueror should be referred to as the ruler of a country conquered by him. What Jinasena, the author of the Jaina Harivaṃśa, desires to convey in the passage under consideration is the exact time, when he completed his work and the names of the contemporary sovereigns, who were ruling the neighbouring kingdoms at that time, and not the location of the respective home territories of the dynasties to which they belonged. The inference from this that Avanti (Ujjain) was the home-territory of the imperial Gūrjara-Pratīhāra dynasty is both unwarranted and illogical. Again, there is no definite evidence to show that Nāgabhaṭa I was the ruler of Ujjain at the time of the Arab incursions. He is, no doubt, credited with a victory over a large army of a powerful Mleccha king; but there is nothing to connect this victory with Ujjain. The military activities of the Arabs were wide-spread. Nāgabhaṭa might have come into conflict with them in any place in Western India. It is not impossible that he defeated them in Al-Bailmān (Bhīnmāl) and Juzz (Gujaratrā) and liberated them from the yoke of the barbarians. True, he was in occupation of Mālava at the time of Dantidurga's invasion. That does not show that Mālava was his native kingdom and not a conquered territory. There is, as a matter of fact, some slight evidence which indicates that he, taking advantage of the general confusion caused by the Arab predatory expeditions, invaded Mālava and took possession of the country; and that this act of aggression brought in its train the Rāṣṭrakūṭa armies from the south.

<sup>1</sup> *Ibid.* p. 103.

The Dasāvatāra temple inscription of Dantidurga gives some valuable information about his campaigns in Mālava and Western India. Apart from verse 22 which enumerates the countries and kings conquered by him, at least three verses, unfortunately damaged, describe his expedition against Mālava and the west coast and the important events that happened during the campaign. In verse 25, it is stated that Mahārāja Śarva, that is, Dantidurga did something (verb lost) like Bibhatsu (Arjuna) to rescue from danger a certain king called Deva, who like another Yudhiṣṭhira, was accompanied by several devoted and fearless kings and loyal servants and was followed by a powerful army (Bhīmasena).<sup>1</sup> Verse 26 refers to some great gift (*mahādāna*) which he made at Ujjain. This *mahādāna*, according to the Sanjan Plates of Amoghavarṣa I, is the *Hiraṇyagarbha*; and during the performance of the ceremony, it is said that Dantidurga posted Gūrjarēśa and other kings as *pratiharas* (gate-keepers).<sup>2</sup> The use of the terms Gūrjarēśa and Pratihāra here clearly shows, as pointed out by Dr. D. R. Bhandarkar, that at the time of Dantidurga's invasion, the king who was ruling in Ujjain was a member of the Gūrjara-Pratihāra family." Verse 29 alludes to the conquest of the *tīra-kṣēti*, that is, the coastal country and, encampment in a palace built by the king of the Gūrjaras.<sup>4</sup>

The identity of Deva whom, according to V. 26 of the Dasāvatāra temple inscription, Dantidurga rescued from danger is not known. Judging from the expressions 'Savaraparikaram', 'bhīmasen=ānuyātam, and especially

<sup>1</sup> Arch. Sur. West. Ind. V, p. 87.

Devam . . . savara-parikaram Bhīmasen=ānuyātam

Prahvaṛ=bhūpendra-vṛndatḥ parivṛtam=abhayaṛ=ugra-seno  
jitārih

Vyāpady=uddhartum=ekam prasabha-para-kari-dhvaṁsa saṁs-  
kāra-dakṣo

\* Bhībhatṣur=duṣṭanāgo jayinam-iva param Śrī Mahārāja  
Sarvaḥ ||

<sup>2</sup> EI. XVIII, p. 243.

<sup>3</sup> Ibid., p. 239.

<sup>4</sup> Arch. Sur. West Ind. V, p. 87.

'*prahvar=bhūpendra-vrudaiḥ parivartam=abhayaḥ*' used to describe him in the verse, he seems to have been a powerful monarch to whom several subordinate chiefs owed allegiance. Dr. Altekar believes that he was a Gūrjara Pratihāra ruler, obviously the younger of the two nephews of Nāgabhaṭa I. 'Some time after the defeat of Kīrtivarman,' says he, 'Dantidurga seems to have led an expedition to Ujjain either to help the Gūrjara Pratihāra ruler Devarāja, or to take advantage of the defeat inflicted on him by the rival Gūrjara-Pratihāra king, Siluka, ruling at Bhinmal.'<sup>1</sup> This identification cannot be accepted without reservation, as it is involved in difficulties which do not admit of easy solution. As Dantidurga died in A.D. 757 or even earlier, his expedition to rescue Dēva and his victory over the Gūrjara king must have taken place some time before his death.<sup>2</sup> The Hansot plates make it clear the Pratihāra Devarāja's uncle, Nāgabhaṭa I was the suzerain of the Cāhamāna Bhrātṛvṛddha of Bhṛgukaccha in Saurāṣṭra in Oct. A.D. 756.<sup>3</sup> There is no reason to believe that he died immediately after the issue of these plates as assumed by some modern writers on the history of the imperial Gūrjara-Pratihāras. According to the Gwalior Prasasti of Bhojadēva, Nāgabhaṭa I was succeeded by his nephews Kakkuka and Devarāja one after the other.<sup>4</sup> Therefore, Devarāja could have come to the throne only after the death both of his uncle and elder brother. The dates A.D. 760—780 assigned to him by Mr. Munshi may be accepted as fairly reasonable.<sup>5</sup> From this it follows as a corollary that Dantidurga who, as stated already, died in A.D. 757 could not have gone to Mālava either to help this Dēvarāja

<sup>1</sup> *Rāṣṭrakūṭas and their times*, pp. 39-40.

<sup>2</sup> The last known date of Dantidurga is A.D. 754 (IA. XI. p. 108); and the earliest date of his successor, Akālavarṣa Kṛṣṇa I is A.D. 758 (Jr. Bh. Iti. Sam. Maṇḍ. VIII. p. 165). It is evident that Dantidurga must have died some time between these two dates, probably in A.D. 757, as his successor was on the throne in the next year.

<sup>3</sup> EI. XII, p. 197.

<sup>4</sup> EI. XVIII, p. 111.

<sup>5</sup> *The Glory that was Gūrjaradeva*, Part iii. p. 55.

or in the alternative to take advantage of the defeat inflicted on him by Siluka, the king of the rival branch of the Gūrjara-Pratihāra family ruling from Bhinmal.

It may however be pointed out that Dēvarāja was ruling in Mālava during the time of Nāgabhaṭa I either as his subordinate or as an independent monarch ; and that having, for some unknown reason, incurred the displeasure of his uncle and fearing perhaps an attack from him, he appealed to Dantidurga for help ; and that the latter welcoming the opportunity to widen the sphere of his influence, if not actually his dominion, invaded Mālava. Although it is not impossible that Devarāja should have solicited the help of Dantidurga against his uncle and invited him to Mālava, there is absolutely no evidence to show that Devarāja was in charge of Mālava during the time of his uncle or that he ever turned against him. Therefore, taking all the relevant facts into consideration, it seems reasonable to suppose that Deva, whom, according to the Daśāvatāra temple inscription, Dantidurga rescued from danger, had no connection whatever with the Gūrjara Pratihāra Devarāja, the nephew of Nāgabhaṭa I. He was most probably a member of some other dynasty that was holding sway over Mālava at that time, who unable to resist the expansion of the Gūrjara Pratihāra power under Nāgabhaṭa appealed to Dantidurga for help.

Dantidurga's expedition to Mālava was completely successful. Nāgabhaṭa who appears to have taken possession of Deva's capital, Ujjain was defeated ; and was compelled to acknowledge the supremacy of the Rāṣṭrakūṭa sovereign. Deva was probably reinstated in his kingdom, and rendered assistance to his benefactor in carrying out his designs against the Gūrjara Pratihāra dominions. Dantidurga next proceeded against the '*tira-kṣiti*,' or the country along the sea-board of the Arabian sea and reduced it to subjection. What happened afterwards is not definitely known, as the Daśāvatāra temple inscription which is the only source of information stops abruptly at this point. The campaign,

however did not come to an end with the conquest of the coastal region. As Dantidurga is said to have defeated the king of Ṭanka (modern Tonk), it is certain that he advanced from the sea coast on Rajaputana and penetrated as far as the Sapādalakṣa country.

The foregoing discussion makes it clear that of the three Rāṣṭrakūṭa kings Dantidurga, Kṛṣṇa I, and Govinda II who could have been the contemporaries and the liege lords of Vinayāditya-Yuddhamalla, only the first was a great conqueror who carried his arms successfully into the desert regions of Rajaputana. It must have been during Dantidurga's attack upon the Gūjara-Pratihāra dominions in Rajaputana that Vinayāditya-Yuddhamalla was appointed as the governor of the Sapādalakṣa country, a position which according to the records of his descendants, he held with considerable distinction and power.

#### Abbreviations

*EI* : Epigraphia Indica

*IA* : Indian Antiquary

*I C. O.* : Proceedings of the International Congress of the Orientalists

## PETITS PROBLÈMES ÉTYMOLOGIQUES

PAR LE  
PROFESSEUR JULES BLOCH

*Pásu*

Que dans la demi-strophe RV. III. 53. 23

न सार्वकस्य चिकित्ते जनासो  
लोभं नयन्ति पशु मन्यमानाः ।

*lodha* désigne un cheval comme le veut Geldner, ou un bouc comme le veut Oldenberg, on s'accorde maintenant à traduire la fin par " le prenant pour une vache ". C'est d'ailleurs ainsi que l'entendait déjà le Nirukta (*pasum manyamanah*, 4, 14). Mais les grammairiens et les lexicographes postérieurs donnent *pásu* comme particule; la *Kāśikā* la rend par *samyak*, v. Dyer, *The Skrit. Indeclinables*. . . . *Language Dissertation*, 31, p. 54, 70.

On pourrait se demander si cette interprétation postérieure ne repose pas sur l'unique passage du Veda cité plus haut; faute de trouver ailleurs un exemple de *pásu* neutre, alors que *pasuh* est généralement masculin et oxyton, on aurait eu recours à l'hypothèse d'une particule, quitte à la traduire n'importe comment; et cette tradition se serait conservée dans les écoles.

La difficulté offerte par la coexistence de *pasuh* et *pásu* n'existe plus pour qui connaît la coexistence en latin de *pecu* et de *pecus-pecoris* neutres à côté de *pecus pecudis*, féminin; ou l'opposition de l'avestique acc. sg. *pasum* et du vieux

haut allemand *fihu* qui est neutre et suppose l'accent préhistorique posé sur la première syllabe comme en védique.

Il est cependant probable que la particule *pasu* n'a pas été inventée ; probable aussi qu'elle se rattache à la racine *pas-* " voir ", plus authentiquement que le nom du bétail que le Nirukta n'hésitait pas à expliquer ainsi (*pasuh pasyateh*, 3, 16). Et la Durghaṭavṛtti par exemple a sans doute raison de proposer dans une remarque accessoire (II, 3, 18, éd. Renou, p. 69) *pasu pasyety arthal* ; cf. aussi P.W. sous *pasu* (2).

L'élargissement -u- dans ce cas, est archaïsme unique, (ou expliquera-t-on un jour *khálu* de façon analogue ?), puisque le type *van-óti* n'a subsisté que par sa ressemblance avec le type *su-nót*. C'est ce caractère unique qui l'aura isolé dans l'emploi impératif et l'aura fait rejeter parmi les particules.

L'hypothèse en question est corroborée par l'existence en gâthique d'une forme également isolée, Yasna, 53, 6 *yamo spasutha frāidim* " what advantage you perceive " (M. W. Smith), " whatever happiness you look for " (H. W. Bailey). Le *s* empêche de voir ici une forme directement parallèle à l'indien ; Bartholomae y a reconnu une faute, graphiquement explicable, pour *\*spas'nutha*. Les deux formes s'appuient l'une sur l'autre, car le parallélisme des radicaux en -nu- et -u- a été reconnu depuis longtemps ; ne citons ici que latin *soluo*, arménien *gelum*, en regard de skr. *vr̥nóti*, latin *struō*, en regard de grec *στόρνυμι*, skr. *str̥nóti* (v. par exemple Meillet, MSL XVI (1921) 246, Kuiper, Die ig. Nasalpräsens, (1937) 89). Et l'on sait aussi que cette forme d'élargissement s'applique particulièrement aux verbes qui n'ont pas de présent radical, ce qui est précisément le cas de *pas'yati*, avest. *spasyeiti*, latin *speciō*, et sans doute grec *σκέπτομαι*.

### *Dravyam*

On a coutume de rattacher *dravya* à *dru-*, thème réduit de *daru* ; l'idée impliquée est que *dravya* serait d'abord un



adjectif signifiant "de bois", donc "solide", puis un substantif désignant l'élément solide en général, la substance, et secondairement le bien, la propriété.

Il existe bien en effet un adjectif *dravya*, attesté exceptionnellement en sanskrit classique, et dont le correspondant pali *dabba* désigne l'arbre par opposition à *tīṇa*, l'herbe et *gaccha*, le buisson. On y compare le lituanien *drevi*, *drevė* désignant un trou dans un tronc d'arbre et par suite une ruche ; le sens reste là tout proche de l'origine. Par contre il existe bien en russe un dérivé du nom de l'arbre, *derevnja*, signifiant "domaine, village", mais c'est par l'intermédiaire de "chantier, exploitation de mois?". "C'est par là," m'écrit M. Vaillant, "par des installations sommaires de bûcherons et de charbonniers, qu'ont commencé les domaines et les villages dans la grande forêt de la Russie moscovite qu'on se mettait à défricher en poussant vers l'Est et la Volga". Il s'agit donc, on le voit, d'un dérivé unique, reflet de circonstances locales sans parallèle chez les Arya védiques.

En réalité, comme l'a bien vu J. Charpentier (Monde Oriental, I, 5) *dravya* appartient à la famille de védique *dráviṇam dráviṇah* neut. "possession, propriété". Grassmann précisait à tort le sens de ces mots en traduisant "bien meuble", sous l'influence de la racine *dru*- "courir". Mais à l'époque ancienne *dru* ne veut dire que "courir" ou "se hâter"; quand plus tard *dravati* a pris le sens de "devenir coulant, se liquifier" (au sens propre), les deux termes restent distincts: Suśruta emploie l'expression *drava-dravya*, "substance liquide".

En regard du thème *dravi-*, *dravya-* se pose comme par exemple *távyā*, "fort" en regard de *tavi*. Quant à *dráviṇah*, il a été formé avec le suffixe *-nas*, caractéristique dès l'indoeuropéen de noms à valeur juridique, comme l'a montré Meillet, MSL, XV, 254 ; cette valeur est claire dans l'aveistique *draonō* "part d'héritage, portion de nourriture ou de boisson". Le sens premier de la racine s'aperçoit dans le persan *durudan*

" moissonner, partager " que Hübschmann (Persische Studien, 61) dérive en effet d'une racine \**drū-*, élargie de \**dar-*, qu'on voit dans avest. *dərəsta-*, " moissonné " ; cette racine est indo-européenne : grec *δέπω*, etc.

Le sens originel de *dravya* est donc " part " sans distinction du meuble et l'immeuble ; et les sens dérivés sont plutôt du côté de l'immeuble. De même pali *dabba*, pkr. *davva* valent " propriété, somme d'argent, substance ", et l'adjectif pali *dabba* signifie " convenable, excellent " en partant de " substantiel ". Le mot a conservé un caractère technique et ne se présente dans les langues modernes que sous forme de tatsamas légèrement adaptés. Les sens de " chose, outil " manquent ; mais la valeur ancienne persiste dans nepal *drabya* populairement *drabbe*, *darbe*, " métal, coin, money " (Turner), hindi *darb*, " property, money, wealth " (Fallow) etc. D'autre part dans la langue médicale " substance " s'est précisé en " substance usitée en pharmacie " ; d'où par exemple le titre du *Dravyaguṇasaṃgraha* " catalogue des propriétés des (diverses) substances ". De là vient le sens en marathe de *dravya* " drogue ", et l'usage des dialectes tsi-ganes : dialecte grec, *drap* " herbe, racine, médicament ", hongrois *drab* " médicament ", roumain, *drab* " tabac ", scandinave *drabb*, et gallois *drab* " médicament, poison ", espagnol *drao* " poison ".

### *Vatavali, Vatali, Vardalika*

Dans *Ratnāvali* II entre les strophes 42-43, le bouffon félicite le roi de s'être bien tiré d'une entrevue orageuse avec la reine : *kkhemeṇa amhāṇam adikkantā aālavādavali*, " voilà passée sans dommage une bourrasque hors de saison " (Tr. Stchoupak).

Un siècle après Harṣa, Bhavabhūti donne la forme sans-krite de ce nom de l'orage dans *Uttara Rān*. VI, réplique du *vidyādhara* précédant la strophe 6 : *pralayavātavalikṣobha-gambhīragulugulayamāno meghaḥ*, " nuages qui poussent de

profonds grondements sous le choc du cortège des vents de la destruction " (Tr. Lehot).

Il est difficile d'en séparer *vātali* par lequel Ujjvaladatta (Un. 4, 124) explique *vraji*, (v. Zachariae, BB, X, 129, 139). En effet l'interprétation par *vāta-ali* suppose au second terme une dématérialisation de sens qui étonne ; aussi bien, le PW. avait déjà suggéré à propos de *khadyotali*, Megh., que *ali* sortait de *avali*. Cette réduction était particulièrement facile dans un mot comme *vāta(va)li* par la superposition des deux syllabes *vā*.

Mais le problème se complique du fait que *vātali* ressemble fort à un mot moderne bien connu, v. Turner, Nepali Dict. sous *bādali*.

Or *bādali* s'explique par ailleurs, comme on sait. Signalé par les lexicographes (remarquons en passant que *vārdali* du Gaṇapātha est inconnu de la Kāśīkā), mais inconnu de la littérature classique, skr *vārdala*, *vardalikā*, pali *vaddalikā*, pkr. (jaina) *vaddaliyā*, désignent un orage, sans doute lié à la mousson, (d'où l'emploi de *akāla*), accompagné de pluie et de froid. Il se présente dans les récits du séjour du Bouddha chez le prince des Nāga Mucilinda

Mvagga. I, 3, 2, *tena kho pana samayena mahā akāla-megho udapādi sattāhavaddalikā sītavātaduddinī*.

Mvastu. III, p 301, *tato pi tahiṃ saptaḥkam akāla-vardalam utpannam saptaḥkam rātrindivam devena varṣitam*.

Cf Lalitav., p. 379, *saptahe mahādurdine . . . mā bhagavataḥ kāyam sītavātāḥ prākṣur iti*

C'est également une semaine que dure la tempête dans un récit tout différent du Divyāvadāna p. 500: *apareṇa samayena saptahavardalikā jātaḥ*.

Vu l'antiquité relative de *vārdala*, il semble qu'on puisse le considérer comme à l'origine de tout le groupe. Au VIIe siècle il y avait longtemps que *vārdala*, passé par le stade *vaddala*, avait pu devenir \**vādala* ; *vātālī* en est une re-sanskritisation, et l'on conçoit que le composé dont il a l'aspect ayant quelque chose d'imparfait au point de vue du

sens, on ait essayé de lui restituer une forme plus plausible sous l'aspect *vātavalī*, prākritisé à son tour par Harṣa.

Risquons un pas de plus dans l'hypothèse. La Desinā-mamālā connaît un mot *vaḍḍavāso* traduit par *meghaḥ*. On sait qu'une quantité de mots des<sup>1</sup> ne sont autre chose que des circonlocutions ou des adjectifs pris substantivement ; *vaḍḍavāso* est le nuage qui écùle du *vadda* : *vaḍḍa* en prākrit répondrait directement à *varda*, tout comme *vadda*. Or en telugu *vada-gallu* désigne la grêle, et *kui vadi* signifie " pierre, rocher ". Où est l'original ?

Que ce \**vad-* soit un mot dravidien, ou au moins local, sanskritisé en *varda*, ou que ce soit un simple doublet de pali-prākrit *vadd-*, on peut en tirer l'indication que le sens primitif est " pierre ", et que par conséquent les mots aryens désignent plus particulièrement des orages à grêle ; ce qui expliquerait l'emploi de l'adjectif *akāla* et la mention supplémentaire de la pluie et du froid qui sans cela serait une simple redondance

### *Johār*

W. Crooke, Things Indian, p. 294, s'exprime ainsi au sujet de ce mot : " This is the Hindi term meaning literally ' taking one's life ', for the desperate resistance offered by high-caste Hindus, principally Rajputs. When attacked, they were in the habit of slaying their wives and children, and finally committing suicide, in preference to surrender ".

L'interprétation qu'il donne de ce mot repose sur l'hypothèse d'un sanskrit \**jivahāra*. Elle n'a pas satisfait Grierson, qui, pensant surtout à l'incendie accompagnant cette forme de suicide, proposait *jatugṛha* (Tod, Annals of Rajasthan, éd. Crooke, I, 310, n. 4). On discuterait utilement l'une et l'autre étymologie si le mot n'avait que le sens indiqué par Crooke.

Mais ouvrons le dictionnaire marathe de Molesworth sous *johār* : " The word used by the Mahār, Cāmbhār etc.,

in saluting their betters or each other. 2. The word of obeisance used to a *Raja* by his attendants, implying 'O warrior' ! "

Il apparaît immédiatement qu'il s'agit de *jayakāra* devenu \**jayokāra*, puisque la forme effectivement créée devait être *jayo*\* renforcée d'ailleurs par *namo*. La forme *johār* succède à *jauhār* qui est attesté. Le prākṛit littéraire a gardé les deux éléments distincts dans *jokkāra* (Hāla, Sattasai, 332 ; comm. *jo-kkāra namaskāra johārā iti vā*). L'insertion de *h* entre voyelles ne fait pas difficulté ; du reste le panjab. a *joār*.

## TRILINGUAL SCHOLARSHIP

By

C. JINARAJADASA

ONE marked characteristic which differentiates Sanskrit pandits in India and Pāli scholars among Buddhist theos from scholars trained in the West is that the former confine themselves mainly to one language, while the latter are obliged to know several. Perhaps I can here make my topic clearer if I give the example of myself; this will mean a continual use of "I," which I hope the readers of this volume will pardon.

When I went to Cambridge and determined to take the Oriental Languages Tripos, with the two subjects Sanskrit and Comparative Philology, it was necessary, before I could matriculate and be enrolled a member of the University, that I should pass the "little go," or the matriculation examination, in Greek. For without passing in Greek one could not appear for the Oriental Languages Tripos. The Greek texts were one book of Homer, and a Gospel. As I had already worked up to the Greek standard required for the London University Intermediate examination, and had done Sophocles, the "little go" Greek was not a difficult matter. Once matriculated, I began Sanskrit. For the Tripos examination, there were set, a part of the R̥gveda, with Sāyaṇa's Commentary, Aitareya Brāhmaṇa, Manu, and some other texts, and of course unseens and compositions.

My first teacher in Sanskrit was Mr. R. A. Neil, a very fine scholar in Latin and Greek, who knew Sanskrit and Pāli well. As there was no one to teach the Aitareya Brāhmaṇa,

I had to arrange for private lessons from Mr. E. J. Rapson, then in the Oriental Department of the British Museum, later Professor of Sanskrit at Cambridge. But the *guru* of *gurus* in Sanskrit was Professor E. B. Cowell. He had been principal of a Government College in India, had all the Greek and Latin classics at his fingers' ends, and was thoroughly versed in Sanskrit and Persian. (It was he who taught Persian to Fitzgerald of Omar Khayyam fame.) He really seemed to be a reincarnated Sanskrit pandit, so deep was his knowledge of all things Sanskrit.

The class in Sanskrit with Professor Cowell was not composed of more than six, among whom I remember Dr. L. D. Barnett and Miss C. Ridding. And here let me mention one fact which will astonish eastern readers. When a man had passed the Classical Tripos—Latin and Greek of all possible periods, and was especially well versed in Homer and its archaic grammatical forms—then when he studied Sanskrit during only three terms, altogether some eighteen weeks, with three classes a week, he was ready to pass the Oriental Languages Tripos, for which others, not knowing the classics, required three years.

Professor Cowell's class was held at his house, in his library. That was the special charm. As he was expounding some archaism in the Veda, he would suddenly go to his shelves and take out Homer or some other classic and show interesting parallelisms. He broadened the minds of his class in a most fascinating way.

Rgveda, with Sāyaṇa's often fantastic derivations, Kālidāsa and his puns in Raghuvamśa, and Pāṇini were part of our course. But in addition, and this is what I want to emphasise, he took us through one Gāthā of the Avesta, commenting on every word, and showing how our Vedic studies made the Avesta appear to us almost like a cockney form of Sanskrit. He gave us a glimpse of Pāli too, with a Jātaka, naturally utterly simple to those of us who already had been deeply immersed in Sanskrit. When we took our degree, we

knew who were the "big men" in various branches of our studies, and what is more, we knew where to look for the "authorities." We left the University almost like junior professors, sure of ourselves in our chosen studies.

I should mention also the supreme value to our Sanskrit studies of Comparative Philology, a hard subject to study, with few good teachers. I learnt something of it from Professor Giles and Professor Moulton, the Avestic scholar. What remains of my studies in Comparative Philology is a general suspicion of linguistic equations.

I did not, after taking my degree, continue my Sanskrit studies. Dr. Barnett did and became the head in the British Museum of the Oriental section. Miss Ridding made her name in her department. The point I desire to make clear is that one trained in the universities of the West, when he chooses Sanskrit, Persian or Pāli, has behind him a larger background than those trained in India who do not know Homeric Greek, Avesta, and Pāli, nor Comparative Philology. He is not bound by the explanations of a commentary as final, but is able to appraise for himself, knowing what are the parallelisms in the allied languages.

I have noted in Ceylon that Buddhist theros know nothing of the Upaniṣads, and yet consider their interpretation of texts authoritative, unaware that Buddhist technical terms antedate Buddhism. Similarly, here in India, how many Sanskrit pandits know the Avesta? I believe among the few Avesta scholars among the Parsis, only one, Dr. I. J. S. Taraporewala, is versed in the Veda, because he studied Veda first and then took up Avesta. Among the scholars in India, one remarkable value in the scholarship of Dr. C. Kunhan Raja is that he studied Avesta in Germany under Geldner. For this reason, I would any day rely more upon his comment on any point of Vedic etymology than on that of the most learned of our Sanskrit pandits, in spite of their immensity of learning, and being the custodians of a priceless scriptural tradition.



## TOLKĀPPIYAR AND PATAÑJALI

By

RAO SAHIB S. VAIYAPURI PILLAI

*Tolkāppiyam* is the earliest of the extant Tamil Grammars and its author, Tolkāppiyar, is assigned by some Tamil scholars to a date long anterior to Pāṇini, the great Sanskrit Grammarian. The main reason is that the prefatory verse written by a classmate of Tolkāppiyar tells us that he was an expert in Aindiram,

*Aindiram niraṁta Tolkāppiyan.*

*Aindiram* is believed to be an older treatise on Sanskrit Grammar superseded by Pāṇiniyam. If the latter had been in existence in Tolkāppiyar's time, he would have certainly studied it and become an adept in this work. Since it is not mentioned that he studied Pāṇiniyam, he must have lived before Pāṇini. Such is the argument of these scholars.<sup>1</sup>

A little reflection would show that this reasoning is not conclusive. Negative evidence may, at best, only raise a presumption and cannot be a valid substitute for positive evidence. In the present case, even that presumption is impossible. For, it is highly doubtful whether *Aindiram* ever existed as a distinct treatise on grammar. A simple, natural and intelligent system of Grammar, as we see from *Pratisakhya*s, existed prior to the highly artificial system of Pāṇini and that simple system was supposed to owe its origin to Indra of the Hindu mythology. This god was believed to be

<sup>1</sup> M. Sreenivasa Iyengar, *Tamil Studies*, p. 17.

the author of a fictitious treatise on grammar based on that simple system. The system found adherents and developed into a school. *Aindiram* became in later days the name of this school. Neither Pāṇini, nor Patañjali nor even the authors of the *Kāśikā* mention this school by name. Kielhorn and Belvalkar (*Systems of Sanskrit Grammar*, p. 11) are of opinion that the Aindra school is post-Pāṇiniyan in date, though pre-Pāṇiniyan in substance. *Katantra* by Śarvavarman (1st cent. A.D.) is the best-known representative of this school. This work is also known as *Kaumāra* or *Kalāpa*.

One might naturally ask why Tolkāppiyar preferred Aindra to Pāṇiniya. The reason is obvious. Pāṇini<sup>1</sup> 'uses abbreviations and words invented expressly to designate grammatical forms; they are a kind of algebraic signs of grammar. With these word-signs he lays down, clearly and briefly, real rules of linguistic algebra. For example, the notion "If the vowels i, u, ṛ, and ḷ, short or long, stand before a vowel, they become y, v, r, and l," is expressed in three words, "*iko yaṇ aci*" where *ik* stands for i, u, ṛ, and ḷ, *yaṇ* for y, v, r, and l, and *ac* for the vowels in general. Memory plays an important part in the study of Grammar. To understand a rule, you must remember all the preceding rules and know by heart the Dhātupāṭha, or 'List of verbal roots', and the Gaṇa-pāṭha or 'List of word-groups', that is, of words which behave with reference to a rule like the first of them, which alone is quoted as an example. Only by means of this ingenious system of abbreviations and references, . . . could the whole of the language, differences of dialect being taken into account, be described in one small volume'.

This Pāṇiniyan System could not have been followed with advantage in the preparation of a grammar of another language entirely unconnected with Sanskrit. Besides this, there is another reason. Evidences show that Tolkāppiyar was a Jain and, from the Hindu point of view, heretic. He would have naturally studied and followed a heretical system. *Aindram*

<sup>1</sup> *History of Civilization : Ancient India and Indian Civilization*, p. 247

was one such and hence the preference. Here is a relevant passage from a recent writer :

"All<sup>1</sup> these treatises (Cāndra-vyākaraṇa etc.) followed the lines laid down by Pāṇini. New paths were, however, sought. The result was a grammar by Śarvavarman entitled Kātantra. It doubtless met the need of the day, for it was used as far as 'Central Asia' and in the south it served as a model for works on the grammar of the Dravidian tongues."

Finally we must remember that Tolkāppiyar shows considerable acquaintance with Pāṇini's great work. I would only refer the reader to 'Sup-tiṇ-antam Padam' (Pāṇini 1, 4, 14) and,

Sol-1-enappaḍupa Peyar-ē-Vinai-y-enṇu  
Āyiraṇḍu-enba-aṇdisinōrē (Tol. II, 158)

Even the 'S'ikṣā', attributed to Pāṇini, is laid under contribution by Tolkāppiyar. Compare S'ikṣā 13 with Tol. I, 88. Hence the view that Tolkāppiyar is anterior to Pāṇini must be given up once for all and we must hold that he is a later author.

But this conclusion does not lead us far towards a solution of Tolkāppiyar's date. Pāṇini's date is not settled definitely. R. G. Bhandarkar says that he must have lived 'about the 8th century before Christ.' Western scholars, except Goldstucker, generally refer him to the 4th or the 5th century B. C. Such a wide latitude can scarcely be of help to us. If there is anything definite in the conjectural chronology of Sanskrit literature, it is the date of Patañjali, the author of the Mahābhāṣya. It is the one definite landmark in the history of ancient Indian literature. He composed his great commentary in about 150 B. C. Does Tolkāppiyar owe anything to Patañjali?

Happily there is a sūtra in *Tolkāppiyam* which is almost a literal translation of a statement of Patañjali. The sūtra classifies compounds according to the position of their most significant member. It says

<sup>1</sup> *Ibid.*, p. 248.

Avai tām

Munmoḷi nilaiyalum pinmoḷi nilaiyalum  
Irumoḷimēlum oruṅguḍan nilaiyalum  
Ammoḷi nilaiyātu anmoḷi nilaiyalum  
Annāṅgu enba poruḷ-nilai marabē (II, 419, Sena).

The meaning of the sūtra is as follows :

' The significance of a compound may depend on either the first member or the second or both or on some word altogether extraneous. The learned say that such are the four modes of sense-indication in a compound '.

Now compare this with what Patañjali says :

" iha kaścit samāsaḥ pūrvapadārthapradhānaḥ,  
kaściduttara-padārtha-pradhānaḥ, kaścidanya-  
padārtha-pradhānaḥ, kaścidubhaya-padārtha-pradhā-  
naḥ." (Kielhorn, 1, pp. 378-9, 382, 392).

No one can doubt that this is identical in sense with Tolkāppiyar's sūtra. Neither Pāṇini nor Kātyāyana has made this fourfold classification of the compounds. We are forced to conclude that the source of this classification is Patañjali's *Mahabhaṣya* and that Tolkāppiyar has taken this from that great work. The word 'enba' in the Sūtra shows that he was not the originator. We may note incidentally that Avinayanār, probably a contemporary of Tolkāppiyar, also had a similar sūtra (Mayilaināthar's commentary on *Nannal*, 369).

There is also another instance wherein we detect the influence of Patañjali on Tolkāppiyar. The latter uses the term 'ilakkaṇam' in the sense of grammar.

" Ilakkaṇa maruṅgiṇ collāṇalla " (II, 27).

Now, Patañjali is probably the first grammarian who uses 'lakṣaṇa' the Sanskrit equivalent of 'ilakkaṇam' in the sense of a rule of grammar, though Kātyāyana, the author of

Vārtika, seems to foreshadow this sense. This will be seen from his explanation<sup>1</sup> :

“*śabdo lakṣyaḥ sūtram lakṣaṇam*”

under the Vārtika ‘*lakṣya-lakṣaṇe vyākaraṇam.*’ He uses ‘*lakṣaṇa*’ in this sense in another place<sup>2</sup> also :

“*na lakṣaṇena padakārā anuvartyāḥ padakārair  
nāma lakṣaṇamanuvartyam.*”

Not only this. ‘*Lakṣaṇa*’ means mark or sign in Sanskrit. Kuṛi, its Tamil equivalent, is also used by Tolkāppiyar in the sense of grammar :

Uḷḷuṛai teyvam oḷintatai nilam ena-k-  
koḷḷum enba kuṛi-y-aṛintōrē (III, 50, 11am).

Thus we see that Tolkāppiyar is indebted to Patañjali. Hence, he must have lived definitely later than 150 B. C.

<sup>1</sup> Kielhorn, I, p. 12 ;

<sup>2</sup> *Ibid*, II, p. 85.

Cf. P. C. Chakravarti, *Linguistic Speculations of the Hindus*, p. 409, n. 3.

## NAṢṬĀSVA-DAGDHARATHA NYĀYA IN PHILOLOGY

By

DR. P. S. SUBRAHMANYA SASTRI

It is of common experience that, if two Jutka drivers go in the same direction, they have a tendency to compete with each other in their drive. So long as their Jutkas and horses are in order, they compete. If, by chance, the horse of one Jutka falls dead and the other Jutka is burnt, they have to come to terms with each other so that the horse belonging to one should be yoked to the Jutka belonging to the other and the passengers may be taken to their destination.

In the growth of every language certain forms belonging to a stem derived from a root become obsolete, and certain forms belonging to a different stem derived from the same root become current. The descriptive grammarians have taken the forms belonging to *different* stems derived from a root to belong to *one* stem. For instance the following Vedic quotations testify that different stems were formed from the root *mah*.

*stem mah* म॒हो दे॒वान्य॑र्ज॒सि (RV. VI. 48. 4)

म॒हा न॑म॒सावि॑षा॒से (RV. VI. 52. 17)

*stem mahān* म॒हा मह॑ङ्गिः (RV. I. 72. 9)

*stem mahat* म॒हा मह॑ङ्गिः (RV. I. 72. 9)

The forms मह॑तः, मह॑ता मह॑ङ्ग्यां मह॑ङ्गिः, मह॑ते, मह॑तः, मह॑ङ्ग्यः, मह॑तोः मह॑तां, मह॑ति and मह॑त्सु belong to the stem मह॑त्. From the stem

*mahan*, the forms महा महानौ महानः, महानं महानौ should have existed and from the stem *mahat*, the forms महन् महन्तौ महन्तः, महन्तं महन्तौ should have existed. The ह of the latter set might have been lengthened on account of हा in the former set.

At present the forms महान् महान्तौ महान्तः, महान्तं महान्तौ are taken to belong to the stem *mahat*.

Similarly the forms which are now considered to belong to पथिन् do not belong to it, but belong to different stems. पन्थानौ, पन्थानः and पन्थानं belong to the stem पन्थन्; पथः, पथा, पथे, पथः, पथोः, पथां and पथि belong to the stem पथ्; पथिभ्यां, पथिभिः, पथिभ्यः and पथिषु belong to the stem पथि (and not to पथिन् since पथीनां पत्तये नमः is found in VS. 16, 17). The form पन्थाः should belong to the stem पन्थन्, since पन्थाः is used both as singular and plural in the R̥gveda.

अयुर्वु पारमेतले पन्थाः (RV. I. 46. 11)

ये ते पन्थाः सवितः (RV. I. 35. 11)

Sometimes forms which are not derived from the same root are considered to be related to one another by descriptive grammarians, though they are not morphologically connected.

Positive	Comparative
अरूप	कनीयस्
वृद्ध	ज्यायस्
Good	Better

The same is seen in the conjugation of verbs. अवधीत् is taken to be the aoristic form of हन्; उवाच, the perfect form of ब्रू etc.

The history of the growth of each language tells us clearly how the *naṣṭasva-dagdharatha nyāya* has played a very large part in philology.

## VARAHAMIHIRA AND UTPALA

(IN RELATION TO SANSKRIT METRES)

By  
PROFESSOR H. D. VELANKAR

VARĀHAMIHIRA'S *Bṛhatsamhitā* is a wonderful work of an encyclopaedic character. Outwardly, it is a work on Astrology ; but since Astrology touches our life at almost every point, the work contains ample information about various aspects of life in ancient India. It is written in a simple style with an occasional poetical flourish ; but Varāhamihira was certainly a good versifier and had a good command of the Sanskrit Akṣara Gaṇa Vṛttas. He employs a very large number<sup>1</sup> of these in his compositions, but the Āryā seems to be his favourite. He even knows the Prakrit names of some metres such as Gāthā of Āryā, Māgadhi of Vaitāliya, Gītaka of Narkuṭaka and Skandhaka of Āryāgīti ; he mentions these equations in vv. 52 and 54 of Ch. 103 of the *Bṛhatsamhitā*. Varāhamihira devotes this whole chapter containing 64 stanzas to the illustrations of about 60 metres, which he evidently regarded as the commonest. He does not give the definitions of any of these, but so arranges the composition

<sup>1</sup> The total number of verses composed by Varāhamihira in his two works namely, the *Bṛhatsamhitā* and the *Bṛhatjātaka*, is about 3200, of which about 1750 are in the Āryā metre, 337 in the Upajāti (mixture of Indravajrā and Upendravajrā), 268 in the Anuṣṭubh, 157 in the Vasantatilaka, and 116 in the Śārdūlavikrīḍita metre. He has used about 60 different metres in all, among these Āryā (including Gīti and Upagīti), Aupachandasika and Vaitāliya are the Mātrā Vṛttas, while the rest are the Varṇa Vṛttas. More than 25 of the Varṇa Vṛttas are employed by him in Ch. 103 alone of the *Bṛhatsamhitā*, where he specially undertakes to mention and illustrate the usual Varṇa Vṛttas. For a detailed account of the metres employed by him, cf. ZDMG., Vol. 44 (1890), pp. 4 to 15.



that the name of the particular metre invariably occurs in the stanza which is intended to illustrate it. The stanzas themselves describe the results of the different planetary positions in the horoscope of a person; but incidently, Varāhamihira mentions some peculiarities of the structure of the Āryā in vv. 50 and 51, and those of the Śloka in v. 57. In v. 58 he tells us how a short letter at the end of a line becomes long by position. These are all the hints and directions about metre which we get in this chapter.

The shortest among the metres thus illustrated is the Sthira which has 8 letters in each of its 4 lines, while the longest metres are the Daṇḍakas with 27 or more letters in each of their 4 lines. Between these we have *ten* with 11 letters, *eight* with 12 letters, *six* with 13 letters, two with 15, *seven* with 17, *two* with 19 and *one each* with 10, 14, 16, 20, 21 and 26 letters in each of their four lines. There are only two Ardhasama Vṛttas, namely the Hariṇapluta and the Aparavaktra; the odd and the even lines of the former contain 11 and 12 letters, while those of the latter contain 12 and 13 letters respectively. Of the Viṣama Vṛttas only three namely, the Udgatā, the Vilāsa and the Vaktra are illustrated in this chapter, while only two Mātrā Vṛttas namely the Āryā and the Skandhaka and only two mixed Mātrā-Varṇa Vṛttas namely Vaitāliya and Aupacchandasika are also given.

It is not however clear which particular manual of metres Varāhamihira followed in the nomenclature and definitions of the illustrated metres. At any rate he does not seem to have followed either Piṅgala or Bharata. It would perhaps appear from the name Narkuṭaka used in v. 52 that he had followed Jayadeva, who according to Hemacandra (*Chanda-nusāsana*, NSP. ed., p. 13a/line 2), first gave this name to that metre. This is further made more likely by the very close resemblance of the definitions quoted by his commentator Utpala with those of Jayadeva's *Chandas Śāstra*, which I soon intend to publish. But this is not wholly borne out by the fact that about 14 of the metres mentioned and illustrated by

Varāhamihira are quite unknown to Jayadeva as will be seen below. There is of course no doubt at all that Utpala knew Jayadeva very well and used his manual profusely wherever possible, but it is equally true that he also used some other manual for the definitions of metres which he had before him in the text of Varāhamihira, but which were not defined in Jayadeva's manual. Even Utpala does not seem to have any traditional knowledge of the metrical manual used by Varāhamihira, since in two cases (Nos. 63, 64) at least, he is unable to quote any definitions and merely explains the formation of the metrical line, *from* the illustrations themselves, in prose.

Utpala quotes about 64 definitions of the metres mentioned and illustrated by Varāhamihira. He makes some preliminary observations about short and long letters and quotes a verse (No. 1) defining the eight Akṣara Gaṇas. Throughout his commentary on this chapter, or anywhere else, he does not mention the source<sup>1</sup> of these quotations; he merely quotes the definitions and explains them. Yet a close comparison of these definitions with the text of Jayadeva's *Chandas Śāstra* yields a very important result. Jayadeva is a very old writer and chronologically is to be placed soon after Piṅgala himself. He closely follows Piṅgala's plan in his work, but differs from him in one important respect. Piṅgala uses the Sūtra style throughout his work, while Jayadeva does so only in the case of the Vedic metres. When he comes to the Classical metres, he defines them in single lines composed in the same metre which is being defined and illustrated. This method which is extremely useful is invariably followed by the later writers on metre; but Jayadeva seems to have been the earliest author to have resorted to this method. Jayadeva was very probably a Kashmīrean and

<sup>1</sup> Weber, *Indische Studien*, VIII, p. 165, wrongly reads *sunārafaṇi-kārau* for *punā refanākārau* in Utpala's commentary on v. 41. This is quite obvious from the context. Hence his conclusion that Sunāra was Utpala's source of information is untenable.

this is why he was easily available to Utpala who too belonged to Kashmere.

My edition of Jayadeva's work is to be based on two Mss. One of them is written on palm leaves and is dated Samvat 1190, while the second is a copy of the first, preserved at the BORI., Poona. Both the Mss. contain a commentary by Harṣaṭa, son of Mukula. But the text commented upon by Harṣaṭa sometimes materially differs from the one actually given in the Mss. themselves. This would show how several years, or perhaps centuries, must have passed between Jayadeva and Harṣaṭa, while Harṣaṭa and our Utpala seem to have been almost contemporaneous. I shall now proceed to discuss the relationship between Utpala and Jayadeva, so far as their metrical definitions are concerned. The references to Utpala are to the numbered quotations given at the end of this article; these are borrowed serially from Utpala's commentary on Ch. 103 of the *Bṛhatsamhitā* as edited in the Vizianagaram Sanskrit Series, Vol. X, Benares, 1895 and onwards. On the other hand the references to Jayadeva are to my Press-copy which I have prepared from the two Mss. mentioned above.

Out of the 64 quotations, (really speaking only 62), the following 28 agree word for word with the corresponding definitions of Jayadeva :

No. 2 = Jay. IV. 6; 3-6 = IV. 7-10; 7 = VII. 21; 8 = VII. 24; 12 = VII. 17; 14 = VI. 17; 15 = VI. 18; 21 = VI. 29; 24 = VII. 2; 26 = VI. 19; 27 = VII. 11; 29 = VII. 3; 30 = VII. 10; 36 = VII. 7; 40 = VI. 36; 42 = VI. 33; 43 = VII. 15; 45 = VI. 34; 46 = VI. 31; 47 = VI. 37; 54 = VII. 18; 56 = IV. 14; 60 = VII. 32; 61 = VII. 33; 62 = VII. 34.

In the following 15 cases,<sup>1</sup> Utpala's text is almost the same as Jayadeva's, except for a variant reading :

<sup>1</sup> I was able to consult MS. No. BD. 277 of the BBRAS., Town Hall, Bombay, which contains Utpala's commentary on the *Bṛhatsamhitā*, and I find that in 8 out of these 15 cases (*i.e.*, Nos. 9, 11, 20, 22, 25, 31, 53 and 59), the readings of this MS. completely agree with those of Jayadeva,

No. 9 = Jay. VII. 22 मुनिभ्यः स्वररस for मुनिव्योमगरस ; 11 = VII. 13 भ्लौ गन्ता for भोल्बन्ता ; 18 = V. 35 ननरलगुरुका for ननरलगयुतौ ; 20 = V. 36 ततः परौ यौ for ततश्च रोयो ; 22 = VI. 24 गुरुकान्ता for गुरुतोन्ते ; 25 = VII. 1 प्रहर्षिणी स्यात् for प्रहर्षणीयम् ; 28 = VI. 22 भ्मौ न्लौ गन्ता for मो भ्नौ लग्गन्ता ; 31 = V. 34 हरिणप्लुता for हरिणप्लुतम् ; 33 = VI. 20 स्तौ स्तौ गश्चेत् for मात्तौ गौ चेत् ; 34 = VI. 23 नौ रलौ गुरुयुता for रो नरौ लगयुता ; 37 = VI. 16 तौ जगौ गुरुश्चेत् for तौ जो गुरु चेत् ; 50 = VII. 30 मो नौ नौ for मौ तो नाः ; 52 = IV. 11 अत्रादितो मया for इतरत्र प्रथमतो ; 53 = IV. 12 दलभब for दलतोर्धे ; 59 = IV. 16 औपच्छन्दसकं for औपच्छन्दमिकम् ।

In the following two cases, there is again a complete agreement between the two except for a variant reading caused by the different names used by the two : No 10 = VII. 20 ; for Utpala's *dvīrasamunibhis syād virāmais svṛtta* we get in Jay. *dvīrasaviratir meghavisphūrtitasvaih*. No. 13 = VII. 16 ; here for Utpala's *vr̥ṣabhacaritam* we get in Jay. *bhavadī harīmī*. In both cases, Utpala after quoting the definitions, gives also the alternative names used by Jayadeva without mentioning his name. It is quite clear that he had Jayadeva's text before him. But it is difficult to say whether he could have gone to the length of intentionally changing Jayadeva's text to suit the names employed by Varāhamihira. At any rate both these definitions look very suspicious, and create an impression that Utpala did not know the metrical manual used by Varāhamihira himself.

Further, Weber, at *Indische Studien*, VIII, pp. 309 to 404, has wholly reproduced Utpala's definitions ; and I find that in 5 more cases, three very definite and two almost definite, (i.e., Nos. 28, 33, 37, 50 and 52 on pp. 375, 374, 371, 404 and 303 respectively) his definitions of Utpala agree completely with those of Jayadeva. At present I am unable to get access to more MSS. of Utpala ; but it is clear that the text of Utpala's definitions requires careful investigation. For the present, the case of complete agreement between Utpala and Jayadeva is 43.

The next two cases<sup>1</sup> are similarly very interesting : No. 57=V. 21. In Jayadeva's text we get the following for the first three lines :

तरसोदिता सजमलेषु । नसजगुरुकेष्वथैकतः । सत्सु भनजलगुरुणि ।

From Utpala's commentary, this appears to be the text before him and not the one which is actually given in the printed text of his commentary. Compare :

यस्याः प्रथमः पादः सजसलेषु भवति । एतेषु सत्सु विद्यमानेषु । अथ द्वितीये नसजगुरुकेष्वथैकतः सत्सु । ततः तृतीयपादे भनजलगा भवन्ति etc.

Similarly No. 57=IV. 15. In Jayadeva we get वैतालीयं लृगनिधनाः षड्युक्पादो for Utpala's लाः षट् लृगनिधनाः अयुक्पादो as given in the printed text. Here, in Utpala the name Vaitāliya does not occur, while Utpala's commentary begins as follows : वैतालीयं नामेदं मात्रावृत्तमुच्यते । etc. Now, had the name of the metre been absent in the definition before him, he would certainly have attempted to account for its absence somehow. But he does not do so and it is quite likely that Jayadeva's text which otherwise wholly agrees with that of Utpala was before Utpala when he wrote his commentary.

Out of the remaining metres three are traceable to Jayadeva but under different names, which are not mentioned by Utpala, and besides the wording of Utpala's definitions is not strikingly similar to that of Jayadeva's. These are Prasabha (No. 16), Sthira (No. 41) and Ūrmimālā (No. 48) which are respectively known to Jayadeva as Bhadrīkā, Pramāṇī and Vātorṃī. The name Vimalagati of the Pṛthvī metre used by Varāhamihira (No. 19) is traceable to Bharata ; so is also the name Lalitapada (No. 32) according to Jayakīrti, a Digambara Kannaḍa writer of the 12th century A.D., a portion of whose

<sup>1</sup> On consulting the Bombay MS. and Weber's MS., I find that my assumption is absolutely correct. For the latter, cf. Indische Studien, VIII, pp. 309, 353. Utpala's definitions as given in both wholly agree with those of Jayadeva.

work is being published by me at *JBBRAS.*, 1945. But none of the other metres are found in Bharata. Three are known to Hemacandra and three more to Jayakīrti; but the remaining five or six ones are entirely new to me at least for the present.

From the above discussion, it ought to be sufficiently clear that Utpala knew and used Jayadeva's manual for giving the definitions of most of the metres named and illustrated by Varāhamihira. But it is also equally clear that in some cases at least he had to use another manual when the particular metre was not found in Jayadeva's manual. It is also almost certain that Utpala did not know the particular manual used by Varāhamihira, and so in two cases at least, as said above, Utpala does not quote any definitions, but only gives the formation of the metre in prose, evidently from the stanza of Varāhamihira itself.

Utpala gives us one quotation from Rāta and Māṇḍavya, who seem to be joint authors, since a single verse is introduced by Utpala with the following words: *tathā ca tau ūcatuḥ*. These two metricians are mentioned even by Piṅgala, but no quotation from them was so far available. See Nos. 65 and 66. Utpala gives us two more quotations in his commentary on v. 54; these are in Prakrit (see Nos. 67 and 68) and are offered as illustrations of the Māgadhikā (the same as the Sanskrit Vaitālīya) and Gāthā (the same as the Sanskrit Āryā), both of which are well known Prakrit metres. Both these illustrations contain their names by way of Mudrā, just as Varāhamihira's illustrations do. Hemacandra employs this particular device throughout his *Chandonuśāsana*; but for doing so, the metrician has to compose his own illustrations and cannot merely quote from the existing compositions. Thus these two Prakrit quotations would show how by Utpala's time Prakrit Poetry too had sufficiently attracted the attention of the Metricians who were at the same time poets. Two more Prakrit stanzas are quoted by Utpala in his commentary on vv. 52 and 54, but neither of them contains the

name of the metre as above.<sup>1</sup> The stanzas are for illustrating the metres Gītaka (the same as the Sanskrit Narkuṭaka) and Skandhaka (the same as the Sanskrit Āryāgīti).

In the beginning of his commentary on this chapter in the *Bṛhatsamita*, Utpala gives us the names of the eight Akṣara Gaṇas, defines the short and long letters and tells us how they are to be graphically represented (i.e., by a straight line and by a line hooked at either end respectively). His remark about the length of this graphical representation of short and long letters is very interesting: *prastāre gurur laghur vā aṅguṣṭhapaṇva-pramāṇaḥ kāryaḥ*. This is exactly similar to what Virahāṅka says and throws much light on the condition of writing obtaining in the days when the rule was in vogue. See my remarks on this at *JBBRAS.*, 1932, p. 11.

I proceed to give below the definitions of Utpala as they serially occur in his commentary. They are continually numbered and the verse under which they occur in the commentary is indicated within brackets.

### श्री उत्पलभट्टीयं छन्दःशास्त्रम्

[From his commentary on Adhy. 103 of बृहत्संहिता]

मन्त्रिगुरुलघुश्च नकारो आदिगुरुश्च तथादिलघुर्यः ।

जो गुरुमध्यगतो रलमध्यः सोन्तगुरुः कथितोन्तलघुस्तः(१) ॥ १ ॥

द्व्यन्तान्तरादिगुरुभिः सोदधिलैः सप्तभिर्गणैर्गुरुणा ।

आर्याधि नात्रायुजि जः षष्ठोऽयं न लघुको वा(२) ॥ २ ॥

न्ले लात् पदं द्वितीयात्प्रथमात्परकेऽय विषययुजि चरमे ।

षष्ठो लोऽप्येन्त्ये त्रिषु पादो भवति भवति तु पद्या(२) ॥ ३ ॥

विपुला तु यान्यथापादमाजकारौ द्वितीयकचतुर्यौ ।

<sup>1</sup> It is absolutely certain that both these stanzas contain the name of the metre in which they are composed, like the other two stanzas. This is clear from the Bombay MS., from which however, it is not possible to reconstruct the stanzas completely.

गुरुमध्यगौ भवेतां भवेत्तदा सर्वसम्पत्ता(२) ॥ ४ ॥  
 अर्धे यदग्रिमे लक्षणं भवेत्केवले तु चपलायाः ।  
 मुखचपलासौ गदिता शेषे पूर्वोक्तलक्षणिका(२) ॥ ५ ॥  
 पूर्वार्धे पूर्वसमं चपलाया लक्षणं निरवशेषम् ।  
 पाश्चात्यमर्धभाग्रित्य वर्तते जघनचपला सा(३) ॥ ६ ॥  
 न्सौ न्सौ तौ गुरुकं च सूर्यतुरगैः शार्दूलविक्रीडितम्(४) ॥ ७ ॥  
 औ औ याश्च त्रयः स्युः स्वरमुनितुरगैः स्रग्धरा स्याद्विरामैः(५) ॥ ८ ॥  
 औ औ यौ ल्गौ मुनिव्योमगरसविरतिः ख्याता सुवदना(६) ॥ ९ ॥  
 यमौ न्सौ रौ गन्धे द्विरसमुनिभिः स्याद्विरामैः सुवृत्ता(७) ॥ १० ॥  
 यमौ न्सौ भो ल्यवन्ता रसहरविरामा शिखरिणी(८) ॥ ११ ॥  
 मन्दाक्रान्ता मभनततगा गः सशुद्रर्तुलोकैः(९) ॥ १२ ॥  
 वृषभचरितं न्सौ औ स्लौ गो रसोदधिसप्तकैः(१०) ॥ १३ ॥  
 उपेन्द्रवज्रा तु जतौ जगौ गः(११) ॥ १४ ॥  
 अनन्तरापादितलक्ष्मशोभौ पादौ भवेतां विविधैर्विकल्पैः ।  
 यासामिमौ श्रव्ययतिप्रपञ्चौ स्मृताः स्मृतीशैरुपजातयस्ताः(१२) ॥ १५ ॥  
 प्रसभमपि ननौ रलौ गुरुः(१३) ॥ १६ ॥  
 नजनरैरपि मालती मता(१४) ॥ १७ ॥  
 ननरलगुप्तौ नजौ जरौ । भवति सदापरवक्रमीदृशम्(१५) ॥ १८ ॥  
 विलम्बितगतिर्जसौ जसयल्लैर्युक्तेर्मवत्(१६) ॥ १९ ॥  
 भवति जगति नौ ततश्च रो यो । नजसहितैर्जरगैश्च पुष्पिताग्रा(१७) ॥ २० ॥  
 ताविन्द्रवंशा जरसंहिता मता(१८) ॥ २१ ॥  
 स्वागता रनभगैर्गुरुतोन्ते(१९) ॥ २२ ॥  
 दुतपदं नमजयैः कथितं तत्(२०) ॥ २३ ॥  
 जभौ सजौ गिति रुचिरा चतुर्ग्रहैः(२१) ॥ २४ ॥  
 न्नौ औ गलिकदशकैः प्रहर्षणीयम्(२२) ॥ २५ ॥  
 भौ तु भगौ गिति दोषकमेतत्(२३) ॥ २६ ॥  
 वसुमुनिविरतिश्चेन्मालिनी नौ मयौ यः(२४) ॥ २७ ॥  
 मो न्नौ लगान्ता अमरविलसिता(२५) ॥ २८ ॥  
 न्तौ य्तौ गान्तं सैव यतिर्वत्तमयूरम्(२६) ॥ २९ ॥



वसुमुनियतिरिति मणिगुणनिकरः(२७) ॥ ३० ॥  
 त्रिसकारचितेर्भवतो लगौ । नभमरैश्च गणैर्हरिणप्लुतम्(२८) ॥ ३१ ॥  
 ललितपदं नजज्यैर्भवतीह [च नजौ भवतिज्यौ Bombay MS.](२९) ॥ ३२ ॥  
 मात्तौ गौ चेच्छालिनी वेदलोकैः(३०) ॥ ३३ ॥  
 रो नरौ लगयुता रथोद्धता(३१) ॥ ३४ ॥  
 भवति विलासिनी यदि नजौ भजौ भलगुरू(३२) ॥ ३५ ॥  
 त्मौ जौ वसन्ततिलकं गुरुकद्वयं चेत्(३३) ॥ ३६ ॥  
 तौ जौ गुरू चेद्भवतीन्द्रवज्रा(३४) ॥ ३७ ॥  
 अनवसिता न्यौ भ्गौ च यदि स्यात्(३५) ॥ ३८ ॥  
 लक्ष्मीरियं तभसजगैरुदाहृता(३६) ॥ ३९ ॥  
 प्रमिताक्षरा सजयुतावथ सौ(३७) ॥ ४० ॥  
 लगौ स्थिरः प्रकीर्तितः(३८) ॥ ४१ ॥  
 अथ तोटकमब्धिसकारचितम्(३९) ॥ ४२ ॥  
 दिङ्मुनि वंशपत्रपतितं भरनभनलगैः(४०) ॥ ४३ ॥  
 स्याद्भरना रनौ च गुरु नाम सात्र ललिता(४१) ॥ ४४ ॥  
 भुजङ्गमयातं चतुर्भिर्यकारैः(४२) ॥ ४५ ॥  
 वसुजलधिविरामौ नौ पुटा म्यौ(४३) ॥ ४६ ॥  
 मौ यौ पञ्चाश्वैर्वैश्वदेवीति नाम्ना(४४) ॥ ४७ ॥  
 म्भौ तो गौ चेत् कथिता सोर्मिमाला(४५) ॥ ४८ ॥  
 त्रिसंगैरपि विद्धि वितानम्(४६) ॥ ४९ ॥  
 मौ तो ना रः सल्गाः प्राहुर्वसुमदनदहनमुनिभिर्भुजङ्गविजृम्भितम् ॥ ५० ॥  
 प्रथमे सजौ यदि सलौ च । नसजगुरुकाणयनन्तरम् ।  
 यद्यथ भनजल्गाः स्युरथो । सजसाजगौ च भवतीयमुद्धता(४८) ॥ ५१ ॥  
 आर्यायाः पूर्वाधेयं यदुक्तमितरत्र प्रथमतो लक्ष्म ।  
 गीर्तिं गीतिविधिविदो वदन्ति संवीक्ष्य तदितरत्रापि(४९) ॥ ५२ ॥  
 आर्याद्वितीयदलतोऽधेयं लक्ष्म प्रतिनियतमवगम्य ।  
 उभयत्राप्युपगीतिं वदन्ति यत्त्यंशकैर्गदितैः(५०) ॥ ५३ ॥  
 नजभजजा लगौ च यदि नकुटकं तु तदा(५१) ॥ ५४ ॥  
 तो मो यगौ यस्याद्यपादे स्यात् । तौ ज्गौ तथा यत्र च दृश्यते ।

तदनु स्तौ मन्धतुर्थे स्यात् । ससमा ण्यु विलासमुदाहृतम्(५३) ॥ ५५ ॥  
 गुर्वन्ताष्टमगणभागार्या पूर्वार्धसदृशशकलद्वितया ।  
 आर्यैरार्यागीतिगीता संगीतगीतिभिर्गीतिविधौ(५४) ॥ ५६ ॥  
 लाः षट् ल्गानैधनाः अयुक् । पादोऽष्टौ तु तथा समे च लाः ।  
 न समोऽत्र परेण युज्यते । नैते षट् च निरन्तरा युजोः(५४) ॥ ५७ ॥  
 रौ यदा गौ तु वक्त्रं स्यात् । औ गावन्यत्र दृश्येते ।  
 तृतीये चरणे य्सौ गौ । जसौ गुरुरथो गः स्यात्(५६) ॥ ५८ ॥  
 यवन्ते शेषपूर्वसाम्यात् । औपच्छन्दसिकं वदन्ति सन्तः(६०) ॥ ५९ ॥  
 प्रथमक इह दण्डकश्चण्डवृष्टिप्रयातो भवेन्नद्वयेनाथ रैः सप्तभिः(६१) ॥ ६० ॥  
 प्रतिपदमिह रेफवृद्धाः स्युरर्णव्यालजीमूतलीलाकरोद्वाभशङ्खादयः(६१)  
 ॥ ६१ ॥  
 प्रचित इति कविभिर्वर्णितोस्मादिहोपात्तशेषात् त्रिकैरुत्तरैर्नद्वयाद्यैः(६१) ॥ ६२ ॥  
 वर्णकदण्डकं नद्वयेन सप्तभिर्गुरुणा च (६२) ॥ ६३ ॥  
 समुद्रसंज्ञकं दण्डकं नद्वयात्परतः पञ्चरेफा जकारान्तरिता भवन्ति अन्ते  
 लघुगुरु(६३) ॥ ६४ ॥

On V. 61, the quotation from रातमाण्डव्यौ together with the introductory words, is as follows :

प्रथमको दण्डकश्चण्डवृष्टिप्रयातसंज्ञः भवति पिङ्गलादीनामाचार्याणां मतेन  
 रातमाण्डव्यौ वर्जयित्वा । तयोस्तु मतं एष सुवर्णस्थः । तथा च तावूचतुः ।  
 सुवर्णश्चण्डवेगश्च प्लवो जीमूत एव च ।  
 बलाहको भुजङ्गश्च समुद्रश्चेति दण्डकाः ॥ ६५ ॥

तथा च पाठान्तरम्—

अर्णोऽर्णवः प्लवश्चैव जीमूतोऽथ बलाहकः ।  
 समुद्रश्च भुजङ्गश्च सप्तैते दण्डकाः स्मृताः ॥ ६६ ॥  
 परमागहिआ सुहासिणी । कण्णाडी पिअकोइलालवा ।  
 मुणअणरमणी अ मैडिली । कलहोरू उकली मुहोण्णता ॥ ६७ ॥  
 गाहाधिरूडकंटे मणहरसअणंमि तुंगथोरथणी ।  
 जं णिहाअदि बाला सा णिहा मणंसिआ अवरा ॥ ६८ ॥

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Post-Script: It is to be noted that Utpala's explanation of the words *सैव गतिः* in No. 29 by *चतुर्थैरिति* shows that No. 24 immediately preceded No. 29 in the manual before him and this is what happens in Jayadeva. H. D. V.

# NARADA SMṚTI

By

DR. T. R. CHINTAMANI

THE Nārada Smṛti, the most authoritative work on secular law of the Hindus, probably the most systematic treatise on Civil Law of the ancient Indians, has come down to us in several forms. Dr. Jolly, the pioneer in the study of Hindu Law has detected two recensions of the Smṛti of Nārada, one consisting of about 1028 verses and the other about 870 verses. He calls them the longer and shorter versions respectively. The former was edited by him for the Bibliotheca Indica and the latter was translated and published in the Trubner series, though the text itself was not published. Dr. Jolly seems to think that the longer text is perhaps older and superior of the two, though some of the early citations do not occur in the longer but in the shorter version only.

The main difference between the two versions consists in the fact that the shorter text omits the chapter on thefts, the section on ordeals as a separate chapter, and the chapter on legal procedure. The difference between the two versions arranged in paralld columns may be shown thus :

LONGER VERSION				SHORTER VERSION, TRANSLATED BY DR. JOLLY	
Prose preface				Preface with differences	
Section	I	No. of Verses	74	I	No. of verses 68.
"	II	"	44		Missing.
"	III	"	18	II	No. of verses 24.
"	IV	"	348	The 4th section of the longer version is divided into seven sections,	

This includes the treatment of the various forms of ordeals. the total number of verses being 317. The verses are thus distributed :

				III		70
				IV		71
				V		130
				VI		11
				VII		17
				VIII		10
				IX		8
Section	V	No. of Verses	15	X	No. of Verses	9
"	VI	"	18	XI	"	16
"	VII	"	12	XII	"	11
"	VIII	"	43	XIII	"	42

The distinction between the versions practically disappears here for the text of the longer version is not available for the rest of work. The number of verses in both the versions is given completely at the end of this paper.

The text of the longer version edited by Dr. Jolly contains an appendix on thefts consisting of 61 verses and it is said to be missing in the minor version ; Dr. Jolly found another appendix on ordeals in the Nepal manuscript in which alone the appendix on theft also was found ; but he has rejected the second appendix as not genuine, partly for the reason that a portion of it had already found a place in the chapter on *Ṛṇādāna* and partly on the score that is out place as an appendix.

It is proposed to examine some of these remarks while drawing attention to a third and fairly old recension of the text.

A work called the *Nāradiya Manu Samhitā* was published from Trivandrum as long ago as 1929 with the *Bhāṣya* of one *Bhavasvāmin*. It had failed to catch the attention of scholars very probably due to the fact that the commentator *Bhavasvāmin* has been taken by the editor to belong to the 16th century, and regarded as probably identical with the grandfather of *Rājacūḍāmaṇi Dikṣita*. Mere identity in names seems to have been the basis of this conjecture. It should be pointed out that in the family of *Rājacūḍāmaṇi Dikṣita* almost every alternately preceding generation had one *Bhavasvāmin* in the family.

Several Bhavasvāmins are known to Sanskrit literature. A Bhavasvāmin, called Bhāṣyakāra Bhavasvāmin is one of the predecessors of Ratnakheṭa Śrīnivāsa Dīkṣita. What Bhāṣya he wrote we do not know; a Bhavasvāmin is known as the commentator on the Bodhāyana Śrauta Sūtras. A Bhāṣyakāra on the Yajur Veda is referred to by Bhaṭṭa Bhāskara. It is very likely that the last two are identical and are fairly old writers. The commentator on the Śrauta Sūtras is assigned to about the 9th century by Burnell. In fact it seems probable that Bhavasvāmin belonged to the age of the early Svāmins like Harisvāmin, Skandasvāmin, Devasvāmin, Bhartṛsvāmin, Dhūrtasvāmin.

The commentator on the Nāradya Manu Saṁhitā seems to belong to this category of writers. For aught we know he might have been the same as the commentator on the Vedas and the Śrauta Sūtras of Bodhāyana. A perusal of the commentary will convince any body that the work was composed at a comparatively early period. Bhavasvāmin does not refer to any *nibandhakāra* on the smṛtis. He refers to Pāṇini, Vālmiki, Vyāsa, Śruti in several places, Vararuci, Vasīṣṭha, Manu and the Bhṛgu Saṁhitā. Beyond these, we do not find any author referred to. Among the nibandha-smṛtis that we have at present, the oldest are those of Medhātithi and Viśvarūpa. Even they refer to earlier writers like Asahāya and Rju. Bhavasvāmin does not mention even one. This significant omission, coupled with the fact that in language and style the work of Bhavasvāmin bears the unmistakable stamp of antiquity, creates a strong prejudice in favour of regarding the work as one of the oldest of the commentaries on Dharma Śāstra works. Asahāya is the earliest known commentator on the Nārada Smṛti, having been referred to as such by Medhātithi and Viśvarūpa. Bhavasvāmin is the oldest commentator on the Nārada Smṛti whose work is available in entirety to-day. It is not now possible to say whether Asahāya or Bhavasvāmin is older. The commentary of Asahāya as revised by Kalyāṇa Bhaṭṭa cannot be regarded

as the work of Asahāya, for we find Kalyāṇa taking too much liberty with the text, altering it in certain places and adding to it where he thought it necessary. Until a reliable manuscript of Asahāya's work is discovered, we must leave this as an open problem.

I permit myself a small digression here regarding the home of Bhavasvāmin. For the reason that manuscripts of Bhavasvāmin's *vyākhyā* were found in central Malabar the editor of the work in the Travancore series regards Bhavasvāmin as a native of Malabar. Plainly it cannot carry conviction.

The following passages in the commentary deserve notice in this connection. Commenting on the verse

एष एव विधिर्दृष्टो याचितान्वाहितादिषु ।  
शिष्टिषूपनिधौ न्यामे प्रतिन्यामे तथैव च ॥ III, 7.

Bhavasvāmin says :

मथुरायाः कश्चित् स्वार्थं कन्याकुब्जं प्रस्थितः । तस्य हस्ते कन्या-  
कुब्जस्थस्त्वं द्रव्यमिदमस्मद्गृहे देहीति समर्पितम् ॥ page 84.

Again the commentary on the verse

अन्वाहितं याचितकमार्धि साधारणं च यत् ।  
निक्षेपं पुत्रदारं च सर्वस्वं चान्वये सति ॥ V, 4.

we find :

अन्वाहितं मथुरायाः प्रस्थितः तत्रस्थस्य पूर्वगृहीतं तस्मै दत्त्वा पश्चादिदं  
मम पुत्राय कन्याकुब्जगतो देहि इति यत्समर्पितम् । page 89.

It is very likely that the author, Bhavasvāmin had something to do with Kānyakubja and Mathurā. Again the commentary on XVIII. 116 which reads thus :

कार्षापणो दक्षिणस्यां दिशि द्रविलविषयादौ रूढ एक एव लोहैः कृतो  
मानगणनायाम् , यथेह दीनारकेण व्यवहारः प्रवर्तते । page 192.

seems to indicate that the author was living at a time and place where the *dināras* were current as coins and that he was not living in the Drāviḍa country. Now *dināras* were current in places where the Indo-Parthian influence was felt in a large measure. In fact, the remnants of the Kushan dynasty are found in several places up to Mathurā or a few miles east beyond Mathurā and in Western India, not omitting the North-West. It is also known that the *dināra* ceased to be in currency after A.D. 600.<sup>1</sup> It may be therefore safe to conclude that Bhavasvāmin wrote from somewhere near Mathurā and that he flourished in the early centuries of the Christian Era.

If it is conceded that Bhavasvāmin is such an old writer, the text on which he commented assumes an importance in the history of the versions of the Nārada Smṛti. In the main, the recension on which Bhavasvāmin comments is the minor version of Dr. Jolly. Important variations like the omission of the prose preface, the omission of the chapter on judicial procedure, the omission of ordeals and their varieties under *ṛpadāna* but their inclusion as a separate chapter at the end and treatment of theft in a separate chapter at the close of the eighteen titles of law can be mentioned in brief. The Nepalese manuscript to which Jolly had access contains the last two chapters as referred to already; his conjecture that the chapter on *theft* is genuine is a happy conjecture and is borne out by the commentary of Bhavasvāmin. Regarding *ordeals* the conjecture of Jolly is not correct. It is altogether omitted in the chapter on *ṛpadāna* by Bhavasvāmin but given at the end. There is therefore no question of repetition. The text contained in the Nepalese manuscript of Jolly is genuine and Bhavasvāmin regarded it such. The text adopted by Bhavasvāmin varies in the number of verses in each

<sup>1</sup> Dr. Altekar, the chief Editor of the Journal of the Numismatic Society of India in a letter writes as follows:

"All things considered I am inclined to think that it is very unlikely that the Gold *dināras* were in circulation after c. 600 A.D. in the Mathura and Kanauj area. And that may be the time of the commentator."



section as compared with the text adopted by Jolly. The number of verses according to each recension is given in a tabular form below :

LONGER VERSION			SHORTER VERSION			BHAVASVĀMIN	
Prose Preface			Prose Preface			Missing	
Section	I Verses	74	I Verses	68		I Verses 80 (I & III of long are treated together)	
"	II	"	44	Missing		Missing	
"	III	"	18	II Verses	24	See note on I	
"	IV	"	348	III 70 IV 71 V 130		II 221	
				VI 11 VII 17			
				VIII 10 IX 8=317			
"	V	"	15	X	9	III	8
"	VI	"	18	XI	16	IV	16
"	VII	"	12	XII	11	V	11
"	VIII	"	43	XIII	42	VI	42
"	IX	"	22	XIV	22	VII	23
"	X	"	8	XV	8	VIII	8
"	XI	"	12	XVI	12	IX	12
"	XII	"	16	XVII	16	X	16
"	XIII	"	7	XVIII	7	XI	7
"	XIV	"	43	XIX	42	XII	40
"	XV	"	113	XX	112	XIII	118
"	XVI	"	52	XXI	52	XIV	49
"	XVII	"	27	XXII	27	XV	26
"	XVIII	"	37	XXIII	32	XVI	29
"	XIX	"	8	XXIV	8	XVII	6
"	XX	"	55	XXV	54	XVIII	119
						This includes XX and Appendix of Dr. Jolly	
Appendix	...	61	Missing	...		XIX	46½
TOTAL	..	1028		870			877½

Of the total of 1028 verses, Dr. Jolly himself is not sure of the authenticity of the following verses : I, 20—25 ; IV 279b—281 ; of the verses found in the longer version and omitted in the minor version, the following are the same or nearly the same as in the *Manu Smṛti*. I, 60, 61 ; III, 2—4 ;

I shall now proceed to record the differences in the text of the *Smṛti* as published by Jolly and as found in the *Nāradya Manu Samhitābhāṣya*. Nearly a thousand variations are

registered, but in the following pages I am omitting such variations in them as are *prima facie* negligible. The changes of a word from तु to च or हि or *vice versa* or the transposition of a word in the same verse is not given.

P. V.	JOLLY'S TEXT	TRIVANDRUM TEXT WITH BHAVASWĀMIN'S COMMENTARY
1-3	इह हि भगवान् . . . श्लोकः	omitted
3, 1	धर्मैकतानाः पुरुषा यदासन् सत्यवादिनः । तदा न व्यवहारोऽभूत् न द्वेषो नापि मत्सरः ॥	मनुः प्रजापतिर्यस्मिन् काले राज्यमभूजत् । धर्मैकतानाः पुरुषाः तदासन् सत्यवादिनः ॥
2a	नष्टे धर्मे मनुष्याणां व्यवहारः प्रवर्तते ।	नष्टे धर्मे मनुष्येषु व्यवहारः प्रकल्पितः ।
2b	स्मृतः	कृतः
4, 3a	साक्षिणश्चैव . . . परिकीर्तितौ	साक्षिणश्चात्र संप्रवर्तितौ
5, 5b	स एव हि पणं दाप्यः	स एव स्वपणं दाप्यः
6, 7a	अधिकृतो नृपः	अधिकृता नृपैः
7b	गुर्वेभ्यस्तुत्तरोत्तरम् ॥	गुर्वेषामुत्तरोत्तरम् ॥
8b	च	इति
7, 9b	द्विद्वारः	द्विद्वारः
8, 14b	चोच्यते	प्रकीर्तितः
9, 15a	सत्पुरुषः	स पुरुषः
15b	समुदाहृतः	स उदाहृतः
10, 20a	द्वात्रिंशदधिकं शतम्	शतमष्टोत्तरं स्मृतः
10-12, 21-25		These are omitted
13, 28a	द्विद्वारः समुदाहृतः	द्विद्वारः स उदाहृतः
29b	संयुक्तं	युक्तं तत्
14, 30		This is omitted
33b	स्वर्गे	स्वर्ग

15,	36b चिकित्सा	चिकित्सा
16,	37b यत्नतः	पार्थिवः
	37b संपश्यमानः	समीक्षमाणः
	व्यवहारगतिं नयेत्	व्यवहारगतीर्षनाः
	38b पादेन [पातेन]	लेशेन
	40a विधिः स्मृतः	अपि धर्मतः
17,	40b अवहीयते	अपचीयते
	41a भगवान् धर्मः परोक्षो दुर्विचारणः	बलवान् धर्मः दुर्विचारस्त्वतीन्द्रियः
18,	46a राज्ञे	राज्ञः
19,	46b चास्वार्थः	चाप्यर्थः
	48b नासिद्धस्तं विलङ्घयेत्	तमासिद्धो न सङ्घयेत्
20,	50	This is omitted
	51a यो व्यतिक्रमेत	योऽतिवर्तते
	52a निर्वेष्टुकामः	निवेष्टुकामः
	53a सस्यावग्मे	सस्यावन्धे
	53b तत्कालं	तत्काले
	54b नामेभ्यो न चैतान्	नासेध्या न चैतान्
21,	55a तमतीर्त्वा[नीत्वा]र्धमन्यतः	तमतीत्यार्धमन्तरा
	55b वेद्धुं	व्युद्धुं
22,	59b विनयः स भवेत्	स दण्ड्यश्च भवेत्
	60	
23,	61	These are omitted
	62a निर्णिक्तव्यवहारेषु	निर्णिक्ते व्यवहारे तु
	64b परीक्षयेत्	परीक्ष्यते
24,	65a विधर्मतः	विधर्मणा
	66b दण्डं	दण्डात्
	67b नृपः	भृशम्
25,	68a अनुरक्षता	अनुतिष्ठता
	69a ये लोमात्पद्भ्युः साक्ष्यमन्यथा ।	ते लोमोद्ये ऋयुः कार्यमन्यथा ।

71a संनिभाः	दर्शनाः
27-39, Verses 1-44	These are omitted.
40, 2	This is omitted.
41, 3a वदन्	ब्रुवन्
42, 6b मूलश्च पार्थिवः	मूलाश्च पार्थिवाः
42, 9	This is omitted.
43, 10 सभायां न प्रवेष्टव्यं	सभा वा न प्रवेष्टव्या
11	This is omitted.
44, 15 व्रजेत्	पनेत्
16a शक्तितः	युक्तिभिः
46, 1b धर्माभ्यां	धर्माश्च
2b यो वा तामुद्धरेद्धुरम्	यस्तामुद्धहते धुरम्
47, 5b मोक्षयिष्यति	मोक्षयिष्यति
48-49, 6-8	Instead of these three verses read—
	अतः पुत्रेण जातेन
	स्वार्थमुत्सृज्य यत्नतः ।
	ऋणात्पिता समुद्धार्यो
	यथा न नरकं पनेत् ॥
49, 9a ऋणवान् म्रियते यदि	म्रियतं चेदृणी यदि
10b भाव्यकृतं	भाव्यकृतात्
50, 11b ऋणं वा यत्कृतं	कृतं वा यदृणम्
12a प्रेष्यकृत्यैश्च यत्	वैयावृत्यैश्च यत्
12b <sup>1</sup> उत्क्षिप्तं	उच्छिष्टं
51, 15a अवियुतैः	अधिकृतैः
16b भवेत्	तथा
52, 17b आदत्ते	आदद्यात्
18a पत्युर्वापि कथं भवेत्	कथंचित्पत्युराभवेत्

<sup>1</sup> Kalyāṇabhaṭṭa's commentary presupposes a reading as found in Bhavaṣvāmin.

18b दुस्तरः	विस्तरः
52, 19a योषितां	योषितः
53, 20b द्रव्यं	रिक्थम्
54, 22b स आभजेदणं बोढः सैव तस्य धनं यतः ।	ऋणं बोढुः स भजने तदेतस्य धनं स्मृतम् ।
55, 24a अन्तिमा उत्तमा च पुनर्भुवाम्	उत्तमा पुनर्भुवाम् उत्तमा तथा
25	This is omitted
[25]	This too is omitted
26a मनीषिणः	अनापदि
57, 30b तत्समौ	तौ समौ
31a हि नर्णभाक्	न चर्णभाक्
32b प्रतिवर्णं च	प्रति प्रति च
58, 34a दासादिश्च परिग्रहः	दासाश्च सपरिग्रहाः
34b यत् स्यात्	स्यात्तत्
35b पोगण्ड इति शस्यते	पोगण्डश्चेति शब्धते
36a पितरौ विना	पितरावृते
59, 38a विसर्गे	निसर्गे
39b धर्मशास्त्रविदः	शास्त्रे शास्त्रविदः
40b अकृतं तदपि प्राहुरम्वातन्व्यस्य	तदप्यकृत मेवाहुरस्वतन्त्रः स
41a भूतार्तं	युक्तार्तं
60, 42a प्रकृतिस्थश्च	प्रकृतिस्थस्तु
42b तत्कृतं तु कृतं प्राहुः	तत्कृतं स्यात्कृतं
44b पृथक्	पुनः
61, 45b उद्योगस्तस्य	उद्योऽप्यस्य
47a उत्कोचद्यूत	पार्श्वकद्यूत
62, 50a वर्णाश्रयात्	वर्णाश्रयं
50b विदुः	स्मृतम्
51b शुभम्	धनम्

52a	शुभं त्रिधा	त्रिलक्षणम्
52b	यल्लब्धं	लब्धं च
53a	शुद्धं	प्राहुः
53b	कराद्युद्धोपलब्धं च दण्डाच्च	युद्धोपलब्धं कारश्च दण्डश्च
54a	त्रिधा शुभम्	त्रिलक्षणम्
54b	वाणिज्यैः शुद्धस्यैषां	वाणिज्यं शुद्धस्यैभ्यः
63, 57b	पतनीये हि ते	पतनीयौ हि तौ
64, 59a	वृत्त्यर्जितैर्धनैः	वृत्त्या भृते जने
60a	ब्राह्मणो रमते सदा	रमते ब्राह्मणो रसात्
63a	चेलकौशेय	नीलकौशेय
65, 64b	गन्धद्रव्यैरकाले तूलमूलकुशादने	गन्धद्रव्यैरकाले तूलमूलतुषादने
66, 68a	परिकल्प्यानि	परिपाल्यानि
68b	प्रमेयाणि	प्रमाणानि
69a	स्मृतम्	विदुः
69b	अवाप्नुयात्	उपाश्नुते
66-67, 70-74		These are omitted.
67, 75a	जीवितश्चैव	जीवन्तस्त्वेव
75b	शास्त्रविनिश्चयः	शास्त्रेषु निश्चयः
68, 76b	भुक्तिस्तेभ्यः	भुक्तिर्वैषां
78a	स्वान्मौर्व्यात्	स्वमौर्व्यात्
69, 78b	वशे	स्वकान्
79		Add after this— उपेक्षां कुर्वतस्तस्य तूष्णींभूतस्य तिष्ठतः । कालेऽतिपन्ने पूर्वोक्तो व्यवहारो न विद्यते ॥
70, 81b	श्रोत्रियद्रव्यं न भोगेन प्रणश्यति	श्रोत्रियत्वं च नोपभोगेन जीर्यति ॥
82b	जीर्यन्ते	जीर्येयुः
84a	संभोगः	निर्भोगः

70, 85-7	These are omitted.
71, 88a भोगपदं नयत्	भोगोऽतिवर्तते
89	This is omitted.
90a स्यान्नार्तानामुद्धरेत्	सन्नर्थतस्तद्धरेत्
90b प्राप्ता या	प्राप्तानाम्
91	This is omitted.
72, 92a अन्वाहितं हृतं न्यस्तं	अन्वाहितहृतन्यस्त
92b आगमं	आगमात्
93b न तं भोगपदं नयत्	न तद्भोगोऽतिवर्तने
	Add after this—
	आगमेन विना पूर्वं
	भुक्तं पूर्वेस्त्रिभिस्तु यत् ।
	न तच्छब्दमपाकर्तुं
	क्रमात्त्रिपुरुषागतम् ॥
73, 94b यस्मात्	यस्यात्
95b कारणं तत्र प्रमाणं तस्य जीवतः ॥	करणं तत्र प्रमाणं स्याद्विनिश्चये ॥
96b साक्ष्यं	साक्षी
97a यदृणादिषु	क्रियर्णादिषु
74, 97b बलीयसी	गरीयसी
98b प्रोक्तं	ज्ञेयम्
74-75, 99-101	These are omitted.
75, 102a कालिका कारिता चैव	कायिका कालिका चैव
	कारिका च तथापरा ॥
102b शास्त्रेऽस्मिन् वृद्धिर्दृष्टा	शास्त्रेषु तस्य वृद्धिः
76, 103b कारिता	कारिका
104a स्वस्व	शश्वत् This ardha is read before 103a
105a अर्थानां	ऋणानां
	वृद्धिकरः
105b या देशावस्थितिस्त्वन्या	देशाचारविधिस्त्वन्यः

106a	वापि तथान्यत्र	चैव तथान्यस्मिन्
106b	देयं देशे	देशे देशे
77, 107b	रसस्याष्टगुणा	घृतस्याष्टगुणा
108b	प्रवर्धते	विवर्धते
77, 109		This is omitted.
78, 110a	प्रीतिदत्तस्य कर्मणः	प्रवृद्धस्येह धर्मतः
110b	धान्यस्य वार्धुवं	धान्यानां वार्धुप्यं
112b	निक्षिपेत्तत्स्वकुल्येषु	सपिण्डेभ्योऽस्य निवपेत्
79, 115		This is omitted.
116a	विशुद्धर्णे	ऋणे शुद्धे
	प्रतिश्रयं	प्रतिश्रवं
117b	कारके	कारणे
80, 119a	वापि हापिने	वा विवादिते
81, 120a	चेत्	स्युः
120b	क्षेपु	तेषु
81-82, 122-3		These are omitted.
82, 124a	विज्ञेयः	तु ज्ञेयः
83, 125b	उपचारः	प्रतिदानं
84, 127-9		These are omitted.
130b	तत्राधिरन्यः कर्तव्यः	आधिरन्योऽधिकर्तव्यः
85, 132-3		These are omitted.
134a	न स्यात्	नश्येत्
86, 135b	असाक्षिमत्	असाक्षिकम्
	स्थितेः	स्थितिः
136a	व्यक्तावधि विलक्षणं	व्यक्ताधिकृतलक्षणम्
87, 138b	न चेदाधिः स्थिराश्रयः	ऋते त्वाधेः स्थिराश्रयात्
139a	आधिस्तु	आधिर्यः
139b	अत्र	अस्य
140a	प्रार्थितं आबितं	आबितं सावितम्
88, 141a	अदृष्टार्थमश्रुतार्थं व्यवहारार्थमागतम् अश्रुतार्थमदृष्टार्थं व्यवहारार्थमेव च	



142b	द्रष्टृदर्शनम्	अदृष्टदर्शनम्
89, 143a	यत्र	यस्मिन्
143b	युक्तिप्राप्तिभिः	प्राप्तियुक्तिभिः
90, 145b	लिखितात्	लिखितेन
91, 148b	चक्षुषोर्दर्शनं स्वयम्	चक्षुषः कायकर्म यत्
149a	शास्त्रदृष्टः	स तु दृष्टः
149b	तेषां	तत्र
150a	लिखितः	लेखितः
150b	कृतः	स्मृतः
92, 151a	पडेते पुनरुद्दिष्टाः	अकृतः षड्विधो नित्यः
	साक्षिणस्त्वकृताः स्वयम्	सूरिभिः परिकीर्तितः
152a	अभ्यन्तरः	अधिकृतः
152b	कुल्याः	कुलम्
153b	शुद्धबुद्धयः	स्युः सुबुद्धयः
154b	स्मृताः	पुनः
93, 155b	स्युः	च
156b	साक्ष्यं	साक्षी
157a	शास्त्रेषु	शास्त्रेऽस्मिन्
157b	स्वयमुक्तिर्मृतान्तरः	स्वयमुक्तेर्मृतान्तरात्
		After this add the following two verses—
		श्रोत्रियाणां वचनतः
		स्तेनाद्या दोषदर्शनात् ।
		मेदाद्विप्रतिपत्तिः स्या-
		द्विवादे यत्र साक्षिणः ॥
		स्वयमुक्तेरनिर्दिष्टः
		स्वयमेवैत्य यो वदेत् ।
		मृतान्तरोऽर्थिनि प्रेते
		मुमूर्षुश्चाविताहते ॥

94, 161a अनिर्दिष्टस्तु साक्षित्वे	स्वयमुक्तेरनुदिष्टः
162b वदतु	वदति
95, 166b उत्तरा क्रिया	उत्तरक्रिया
96, 167b न चेदन्येव लेखयेत्	अज्ञानानस्तु लेखयेत्
169b आ संवत्सरतः	आ वत्सरात्तथा
171a बुद्धिः	पुंसः
साक्षिणः	नित्यशः
97, 172b साक्षित्वे तेषां	साक्षित्वं तेषां
175a प्रत्यक्षचिह्नः	अभ्यग्रचिह्नः
176a उपद्रवेत्	अभिद्रवेत्
98, 179b व्यङ्ग्यैक	लुब्धैक
99, 181b औपपातिकाः	उपपातकाः
182a श्रान्तनिर्धनान्त्य	शान्तनिर्धूतान्त्य
100, 182b भिन्नवृत्त	भिन्नवृत्ति
जड	शल
184a श्यावदन्तश्च	श्यावदन् श्वित्री
185a वधकश्चर्मकृत्पङ्गुः	वधकृच्चित्रकृन्मङ्गलः
186a मनुष्यपशुमांसास्थि-	मनुष्यविषशस्त्राम्बु-
मधुक्षीराम्बुसर्पिषाम्	लवणापूपवीरुधाम्
101, 187a सेवकः	मेविता
189b न परीक्षेत साक्षिणः	असाक्षी नोपपद्यते
190a तेषामपि न	न तत्रापि च
192a उभयानुमतः	अथवानुमतः
192b असाक्षिकोऽपि	स साक्ष्यकोऽपि
193a दोषभिन्नत्वात्	दोषदुष्टत्वात्
193b चानुधावति	चोपधावति
102, 194a क्रामति	कासति
196a इवाकस्मादपृष्ठो बहु	इवापृष्ठो बहुबद्धं च
196b नृपः	भृशम्

197a	यो विनिहनुते	योऽपि निहनुते
103, 200b	उत्त्रासयेदिमान्	उत्त्रास्य साक्षिणः
201b	अन्धः	क्रुद्धः
202a	नमो मुण्डः कपालेन	नगरे प्रतिरुद्धः सन्
	परद्वारो बुभुक्षितः	बहिर्द्वारो बुभुक्षितः
204a	साक्ष्ये समुद्दिशन्	साक्ष्यसमुद्देशे
	वचः	चरन्
204b	मुह्यते स बन्धनादुग्रवम्	आत्मनि प्रसिमुञ्चति
104, 205a	एव	एकः
205b		This ardha is omitted
206a	संबन्धनात्	सबन्धनात्
	नियताच्च सः	नियताः समाः
206b		This is omitted
207a	तस्मिन्	यस्मिन्
207b	संप्रवक्ष्यामि	संस्तुयामा तस्मिन्
212	परं	वरं
105, 213a	उदेति भास्करः	उदयते रविः
214b	इति नः श्रुतम्	इति वै श्रुतिः
215a	स्मृतम्	स्मृताः
217a	नरकेषु	निरयेषु
218a	शूलैर्भेत्स्यन्ति चाक्रम्य	शूले मत्स्यानिबाक्षिप्य
218b	अवस्थितं समुत्कृत्य	अवाक्षिरसमुत्क्षिप्य
	त्वां हुताशने	असिहृदेषु च
219a	तास्तीव्राः	दुःखास्ताः
219b	इह यास्यसि पापासु	इह यास्यस्यभय्यासु
220b	नात्मानं पातय स्वयम्	मात्मानं पीपतश्चिरम्
106, 222b	किंत्वस्मान् किं चायं	किंन्वस्मानात्मानम्
223b	सत्यमुक्त्वा	सर्वथैव
	संनियोजय	योजयिष्यसि

- 224a यस्यां रात्रावजनिष्ठा  
यस्यां रात्रौ मरिष्यसि ॥  
यां रात्रिमजनिष्ठास्त्वं  
यां च रात्रि मरिष्यसि ॥
- 224b तदन्तरं तुभ्यं . . . कृथाः  
तदन्तरा ते स्यात् . . . बदेः
- 227a द्वौ  
चात्र This verse is printed  
here as part of the  
commentary.
- 227b प्रहिणुयान्  
अपहरति
- 107, 228a बाच्यर्था नियताः सर्वे  
बाङ्मूला बाष्पिनिश्चयाः ॥  
अर्था वै वाचि नियता
- 228b यो हि तां स्तेनयेत्  
बाङ्मूला वाचि मिश्रिताः ॥  
यो वैतां स्तेनयेत्
- 231  
This is omitted.
- 108, 234a बाप्यधिकं  
अभ्यधिकम्
- 236b साधयेत्  
शोधयेत्
- 237a यः  
अपि
- 237b स दापयेत्  
समाचरेत्
- 109, 240 यमन्तर्धारयन्त्यापो  
दीप्तोऽग्निं न दहत्यग्नि-  
रापोऽन्तर्धारयन्ति यम् ।  
रापोऽन्तर्धारयन्ति तं  
स तस्यभिशापं तं  
किल्बिषी स्यादतोऽन्यथा ॥  
किल्बिषी स्याद्विपर्यये ॥
- 241  
This is omitted.
- 242a योगेषु  
योगे च
- 242b च  
यः
- 110, 243a अपि देवानामृषीणामपि च  
ह्यृषिदेवानां पुरा सृष्टाः  
स्मृताः ॥  
स्वयंभुवा ॥
- 243b धानेव शक्तिः  
धानेन शब्दितः
- 244a इन्द्रेण पुष्करार्थेन शक्विताः ॥  
तथा सेन्द्राः पुष्करार्थे तपोधनाः ॥
- 245b सदिति  
सदसि
- 246a वैचिन्त्यात् . . . जीयते ॥  
दौःशील्यात् . . . हीयते ॥
- 111, 246b सम्भ्यास्तस्य . . . पात्यते ॥  
सम्भ्याश्चास्य . . . पार्थिवात् ॥

111-128, 247-348	These are omitted <sup>1</sup> .
129, 2-4	These are omitted.
130, 7b दुष्टात्मा	दाप्यश्च
8a यं	यः
131, 8b दाप्यस्तच्चापि सोदयम्	तच्च सोदयमाप्नुयात्
131-132, 10-13	These are omitted.
132, 14b शिल्पे च	शिल्पिषु
15b भवेद्धर्मः	विधिर्दृष्टः
133, 3a तत्रांशः	यत्रांशः
4b अव्यभिचारेण	व्यवहारेण
134, 6a राजभ्यः	राजोत्थे
6b रक्षेत	संरक्षेत्
7a स्याद्व्यसनं	तद्व्यसनं
9b अदुष्टं बल्विजं	अदुष्टमृत्विजं
135, 10a दृष्टः पूर्वजुष्टः	प्रोक्तः पूर्वैर्जुष्टः
11b यादृच्छिकेषु याज्यस्य	यादृच्छिके तु सायाज्ये
12a यथोदितम्	यथोपगम्
136, 14-15	These are omitted
16b रक्षेत	संरक्षेत्
17a वा	अस्य
137, 3b ज्ञेयं	विद्यात्
6b कुटुम्बी दोषमाप्नुयात्	दददागः समाप्नुयात्
138, 7	This is omitted
8b स्त्रीभवत्यनुग्रहार्थं च	स्त्रीशुल्कानुग्रहार्थं च
दत्तं सप्तविधं स्मृतम्	दत्तं दानविदो विदुः
10a बालप्रमूढास्वतन्त्रार्त	बालप्रमूढास्वतन्त्र
139, 11a वा धर्म	चाधर्म
11b तदपि स्मृतम्	तत्प्रकीर्तितम्

<sup>1</sup> See the closing pages of this paper.

- 140, 12b अदेयदायको ... दत्तप्रतीच्छकः ॥ अदत्तदायको ... देयस्य दायकः ॥
- 141, 1b एतत् इति  
 2b तेषां शेषाः  
 3b ज्ञेयाः प्रोक्ताः  
 4b चोक्तः तूक्तः  
 5b शुभं कर्मकृतां शेषं कर्मकृतः
- 142, 7a अथोऽन्ततः अथान्ततः  
 8a शुश्रूषेत् शुश्रूषन्  
 10a गुरुणा अपि गुरुं  
 10b प्रतिकुर्वीत ... विचारयत् ॥ कर्म कुर्वीत ... विलम्बयन्  
 11b पार्श्वे कूर्चे
- 143, 12 This is omitted  
 10a अनुशास्यः अनुशिष्यः  
 13b अविधिनाथवा बद्धा अवधेनाथवा शिष्यान्  
 14b अनुशास्याथ ... सास्यः अनुशिष्य च ... दण्ड्यः
- 144, 18a य आचार्यं संपरि च य आचार्यं परि  
 20a चार्यप्रदक्षिणाम् चार्यं प्रदक्षिणम्  
 20b शक्तितश्च ... निवर्तते शिक्षितश्च ... निवर्तयेत्
- 145, 21 This is omitted
- 146, 25a त्वेते ह्येते
- 147, 26a गृहे गृह  
 26b अनाकालमृतो लोके आहितः अशनादिभृतस्तद्वदाधत्तः  
 27a मोक्षितो महतश्चर्णात् ऋणाच्च मोक्षितोऽनल्पा-  
 प्राप्नो युद्धात्पणे जितः ॥ युद्धप्राप्तः पणे जितः ॥  
 27b प्रव्रज्यावसितः प्रव्रज्यापसृतः  
 28a हृतः मृतः  
 29b धविनोऽन्यत्र स्वामिनोऽन्यत्र  
 148, 32a आहितोऽपि आधत्तोऽथ  
 32b स विक्रीतात् सोऽपि क्रीतात्

- 33a ऋणं तु सोदयं दत्त्वा . . . दत्त्वा तु सोदयमृणी . . .  
प्रमुच्यते ॥ विमुच्यते ॥
- 33b व्यपगमात् व्युपगमात्
- 34a ध्वजप्राप्तः पणार्जितः ॥ युद्धप्राप्तः पणे जितः ॥
- 34b प्रतिशीर्षप्रदानेन मुच्यते प्रतिपूरुषदानेन मुच्येरन्
- 35a राज्ञां राज्ञः  
अपसृतः अवसितः
- 35b विप्रभोक्षोऽस्ति न विशुद्धिः प्रति भोक्षोऽस्ति विशुद्धिर्वा
- 36b बडवानां तु . . . हतः ॥ बडवायाश्च . . . भृतः ॥
- 149, 37a विक्रीणीते य आत्मानं विक्रीणाति स्वतन्त्रः सन्  
स्वतन्त्रः सन्नराधमः ॥ य आत्मानं नराधमः ॥
- 37b स जघन्यतरो नैव दास्यात् सुजघन्यतमः . . . सोऽपि दास्यान्न
- 40a तवाहमिति चात्मानं यः तवास्मीति य आत्मानम्
- 41b यस्य ते यस्यैते
- 42b तस्यासौ तस्याथ
- 150, 43a साक्षताभिः . . . अद्भिः अक्षताभिः . . . एनम्  
43b Add after this—  
ततः प्रभृति वक्तव्यः  
स्वान्धनुग्रहपालितः ।  
भोज्यान्नः प्रतिगृह्यश्च  
भवत्यभिमतश्च सः ॥
- 151, 2a भृताय . . . क्रमम् भृत्याय . . . कृतम्
- 4a क्रियोपकरणं . . . यत्प्रत्युदाहृतम् ॥ कर्मोपकरणं . . . प्रति यदर्पितम् ॥
- 4b तत्स्वभावेन आस्रभावेन
- 6a आदद्यात् पण्यं आभाष्य पथि
- 6b सोदयां भृतिमावहेत् ॥ कर्मैवं सोदयां भृतिम् ॥

This verse occurs after  
verse 8 which is follow-  
ed by a fresh verse.  
See later.

- 7a भाटयित्वा . . . भाण्डवान् नादयित्वा . . . भाण्डं वा  
 7b समं सर्वाम्  
 Add after this—  
 कालेऽपूर्णे त्यजन् कर्म  
 भृतिनाशमवाप्नुयात् ।  
 स्वामिदोषादपक्रामे-  
 द्वावत्कृतकमालमेत् ॥  
 Read after this verse 6 of  
 Jolly.
- 152, 9b स दाप्यो यत्प्रणष्टं स्यात् दाप्यो यत्तत्र नश्पेतु  
 10b चाष्टमे बाष्टमे  
 11a उपानयति या गोपः उपानयेद्वा गोपाय  
 12a सा चेद्रौर्व्यसनं गच्छेत् स्याच्चेद्रौर्व्यसनं गोपः  
 12b अशक्तस्तूर्णमागत्य अशक्तावभिपत्यारम्  
 13b गोपस्तां . . . चापि राजनि ॥ गोपस्तं . . . चैव राजतः ॥  
 14b पालयैव गोपायैव  
 15b यां यत्  
 After this add—  
 तासामनवरुद्धानां  
 चरन्तीनां मिथो वने ।  
 याः प्रसन्न वृको हन्या-  
 न्न पालस्तत्र किल्बिषी ॥
- 153, 16a विधुष्य तु हतं विधुष्यापहतम्  
 16b चापि स्वस्य  
 17a अनेन एतेन  
 17b बालशृङ्गादिदर्शनात् ॥ पालस्याङ्गादिदर्शनात् ॥  
 18a आप्नुयात् आवहेत्  
 19a वासमाक्रमेत् क्रमते यस्तु  
 19b सोऽष्टगुणं अष्टगुणं



	20b	तृणकाष्ठेष्टकादिकम्	त्यक्त्वा सर्वं मुधोषितः
	21		This is omitted.
	22b	चान्यत्र	वान्यत्र
155,	1b	विज्ञेयः	स ज्ञेयः
	2a	समाप्नुयात्	तदाप्नुयात्
	2b	प्रकाशविक्रये	प्रकाशं क्रयतः
	4b	स्नेयदण्डं च सोऽर्हति	सर्वं तद्दोषमर्हति
	5a	केत्रे मूल्यं च तत्समम्	केतुर्मूल्यं च तत्कृतम्
157,	1a	केत्रे यन्न प्रदीयन्	केतुर्यन्न प्रयच्छति
	3a	विधिः स्मृतः	विधिक्रमः
	4a	केत्रे यो न	यः केतुर्न
158,	4b	उदयं	क्षयम्
	5a	चीयेत	हीयेत
	5b	स्थायिनां	स्थानिनाम्
	6a	द्रव्यं	पण्यम्
	7b	तु	मः
159,	8a	हस्तविक्रीतं सोऽन्यस्मै सं-	हस्ते विक्रीय योऽन्यहस्तं
	8b	चैव राजनि	तावदेव च
	9a	यः क्रीयी	यत् कयी
	10a	एवं	एषः
	10b	अदत्तेऽन्यत्र समयात्	अदत्तमूल्ये विक्रीने
	12a	समाश्रयेत्	प्रकल्पयेत्
	12b	जिह्मं च . . . एवं	जिह्वेन . . . एष
160,	3a	आहरेत्	आबहेत्
	3b	तु	तत्
	4b	न भवेत्	नाभवेत्
	5b	मणिमुक्ताप्रवालानां सप्ताहः	मुक्तावज्रप्रवालानां सप्ताहम्
161,	6b	दशाहः . . . एकाहः	दशाहं . . . एकाहम्
	7b	न भवेत्	नाभवेत्

11b	तु	स्यात्
12b	तद्धातूनां	तद्धेतूनाम्
13b	सूत्र	यत्र
162,	14a तेषां	एषा
	14b एषा वृद्धिरुदाहृता	अन्तःक्षय उदाहृतः
	15a बद्धस्य	विद्धस्य
	16a पण्य	पण्ये
	16b वृद्धिक्षयौ तु	क्षयवृद्धौ च
163,	4a नानुकूलं . . . राजा	प्रतिकूलं . . . राज्ञः
	5b उपघातं	उपतापम्
164,	6a गणांश्च ये भिन्धुः	गणान् ये विभिन्धुः
165,	1b क्षेत्राधिकारो यस्तु स्यात्	क्षेत्राधिकारा यत्र स्युः
	2a विवादिषु	विरोधे तु
	3b वनजीविनः	वनगोचराः
	4b कपालैश्च	कपालानां
	7a विनिश्चये	विनिर्णये
166,	8a गण . . . दण्डं दाप्याः	गणि . . . दण्डगत्या
	9b कार्यस्य	धर्मस्य
	10a वासाः समाहितः	वासः समुज्जयेत्
	11a यदि च	यदात्र
	11b उन्नयेत्	उद्धरेत्
	12a एतेनैव	अनेनैव
13-14		These are omitted.
167,	15b रोषयेत्	दुषयेत्
	16	This is omitted.
	17b अल्पबाधश्च	अल्पदोषश्चेत्
	18a प्रोक्तः खेयः	ज्ञेयः खन्यः
	18b तोयप्रवर्तनात् खेयः ' . . .	तोयप्रवर्तने खन्यः . . .
	तन्निवर्तनात् ॥	स्याद्विनिवर्तने ॥

19a	नश्येदभ्युदकेन तु	नाशोऽप्यत्युदकेन तु
19b	य एव . . . स एवाभ्युदके	यावान् . . . तावानत्युदके
168,	22a अनुदर्शनात्	निदर्शनात्
	24b स्वक्षेत्रं	स्वं क्षेत्रम्
169,	26a तत्	स्यात्
	27a यत्स्यात्	यत्र
169,	28b शास्यः . . . शस्वत्या	दण्ड्यः . . . शक्तः
	29a घाते . . . समं	नाशे . . . धान्यं
	30a दशाहं च महोक्षोवाजिकुञ्जरौ ॥	दशाहात्तु महोक्षाजाविकुञ्जराः ॥
	30b स्युः	तु
170,	31b सक्त्से तु	च क्त्से च
	32a मताः	स्मृतः
	32b आगन्तुकी . . . बाभिसारिणी ॥	गर्भिणी . . . चातिसारिणी ॥
	33	This is omitted
	34a सन्नानां द्विगुणः प्रोक्तो वसतां	प्रोक्तः स द्विगुणः सन्ने वसन्त्यां
	34b नृणाम्	तथा
	35a क्षेत्रं यदाप्नुयुः	क्षेत्रसमाश्रिताः
	35b गोमिनां	गोमिनः
171,	36b वृक्षाद्धा पतितो भवेत्	गिर्यग्रात्पतितोऽपि वा
	37a	This is omitted
	37b दोषः पालस्य न च	पालदोषः स्यान्नैव
	38a प्रति याचते	प्रतिमार्गति
	38b सामन्तानुमने देयं . . . भक्षितम् ॥	सामन्तस्य शब्दो देयो . . . वापितम् ॥
	39a गावस्तु गोमिना देवाः	गवत्रं गोमिने देयं
	39b	This is omitted
	40b अनावृते . . . पालस्य	अनावृतं . . . गोपस्य
	41	Add after this—
		• स्वात्स्वातस्य केदार-

माहुः शस्यवतो मृगम् ।

		इषवस्तस्य नश्यन्ति यो विद्धमनुविध्यति ॥ अशक्तप्रेतनष्टेषु क्षेत्रिकेष्वनिवारितः । विकृष्यमाणे क्षेत्रे चेत् क्षेत्रिकः पुनराव्रजेत् ॥ बीजापचारं तत्सर्वं दत्त्वा स्वं क्षेत्रमाप्नुयात् ॥
172,	42a गृहक्षेत्रे च दृष्टे द्वे वासहेतु 42b	गृहं क्षेत्रं च विज्ञेयं वासहेतुः This is omitted
173,	1b नामैतत् 2a संबन्धे 3b मन्त्राभ्यां 4a सजातिः . . . स्वजातिः 6b ज्ञेया 7a वा 8a परीक्ष्यः पुरुषः	संज्ञं तु संबन्धात् मन्त्राभ्यां स्वजात्या . . . स्वजात्या अन्या च परीक्ष्य पुरुषम्
174,	9a जान्वस्थिः . . . रुहः 10a रेतोऽस्योत्सृज्यते . . . ह्लादि 11a षण्डः 13b आक्षिप्तः	जान्वस्थि . . . धरः विट्चास्य प्लवते . . . रावि स तु आक्षिप्त
175,	14a पक्षाख्यः 14b तु यस्य 15b त्यक्तव्यास्ते . . . स्त्रिया 16a बीजाभ्यां कृतेऽपि पतिकर्मणि 16b वत्सरार्धं प्रतीक्ष्य तु 17b हीनवेषमन्यस्त्री . . . उपाचरेत् 21b सनामयः[भयः]	पक्षाख्यं त्रयस्य सन्त्यक्तव्याः . . . स्त्रियाः बीजौ च पत्यावप्रतिकर्मणि वत्सरं संप्रतीक्ष्य तु हीनवेषमन्यस्त्री . . . उपक्रमेत् सजातयः
176,	22a आश्रयेत्	आव्रजेत्

23a	शील	रूप
26a	समतीयुः	समतीताः
27a	प्रवृत्ते	अप्रवृत्ते
27b	एवं	एष
28b	सतां सकृत्	सकृत् सकृत्
30a	दत्त	प्राप्त
30b	संयुक्तः	संयुक्तं
177,	35a नरः	वरः
	35b स विनेयस्तु	विनेयः सोऽपि
	36a मैथुना	मैथुनाः
	36b दुष्टा . . . भावा	धृष्टा . . . भावाः
	37a उन्मत्तः पतितः क्लीबो दुर्भगस्त्यक्तबान्धवः ॥	उन्मत्तपतितक्लीब- दुर्भगस्त्यक्तबान्धवाः ॥
	38a संस्कारार्थं	संस्काराख्याः
	38b तथापरः	तथैव च
	39b अष्टमः स्मृतः	अष्टमोऽधमः
178,	40b विधिः स्मृतः	विधीयते
	41a मिथुने दत्त्वा	मिथुनाभ्यां तु
	42a इच्छतः . . . गान्धर्व . . . पञ्चमम् इच्छते . . . गान्धर्वो . . . पञ्चमः	
	43a तथा	स्मृतः
	43b प्रमत्तोपगमात् . . . तु	मत्तोपगमनात् . . . च
	44b अधर्म्यास्ततः	अधर्म्यास्त्वतः
	46b संस्कारमर्हति	संस्कारकर्मणा
		Add after this verse 52 of Jolly.
	47a अन्यं पुरुषं श्रिता	अन्यपुरुषाश्रिता
	47b इयात्	यायात्
		This verse is read after 49 of Jolly.
48		This is read before the previous i.e. 47 of Jolly text.

- 179, 49a स्त्रीप्रसूता प्रसूता वा प्रसूता वाप्रसूता वा  
 49b कामाद्या संश्रयेत् कामात् समाश्रयेत्  
 50a संप्राप्तान् देवरादीनपास्य या या प्राप्तान् देवरादीनप्यपास्य तु  
 50b द्वितीया तृतीया  
 51a तृतीया चतुर्थी  
 52 See note under 46.  
 52b अन्त्या सा स्वैरिणी स्मृता सा द्वितीया प्रकीर्तिता  
 53a विधिस्त्वेष . . . प्रकीर्तितः एष विधिः . . . च कीर्तितः  
 54b उपनतायां . . . फलम् उपहृतायां . . . भवेत्  
 55a अज्ञातं . . . प्रदीयते अज्ञानात् . . . प्रकीर्यते  
 55b फलम् भवेत्  
 56b क्षेत्री क्षेत्रम्  
 180, 58a नुमते . . . समर्प्यते नुमतं . . . प्रमुच्यते  
 59a न स्यात् क्षेत्रं विना सस्यं न वा नर्ते क्षेत्रं भवेत्सस्यं न च  
 60a नाप्यपत्यं नाश्वत्था  
 61a अदुष्ट . . . क्षयिकस्य प्रदुष्ट . . . क्षमकस्य  
 61b सेच्छान् . . . दारान् . . . साहसे स्वेच्छैः . . . दारैः . . . साहसो  
 181, 63b स्त्रीपुंसौ यत्समीयातां स्त्रीपुमांश्च समेयातां  
 तच्च संग्रहणं स्मृतम् ॥ ग्राह्यं संग्रहणं भवेत् ॥  
 64a प्रस्थापनैर्वापि प्रस्थापनैश्चैव  
 64b अन्यैश्च विविधैर्दोषैः अन्यैरपि व्यतीचारैः  
 ग्राह्यं संग्रहणं बुधैः ॥ सर्वं संग्रहणं स्मृतम् ॥  
 65b सर्वं तच्च  
 After this add verse 68  
 Jolly. For readings see  
 below.  
 66a उपचार उपकार  
 After this is read verse  
 69 of Jolly. For read-  
 ings see later.

- 67a यश्च . . . वस्त्राच्छले      यश्च . . . वस्त्रान्तरे  
 68a वस्त्रैराभरणैर्माल्यैः      मक्ष्यैर्वा यदि वा भोज्यैः  
     पानैर्भक्ष्यैस्तथैव च ॥      वस्त्रैर्माल्यैस्तथैव च ॥  
 68b वेद्यं संग्रहणं बुधैः      सर्वं संग्रहणं भवेत्  
 182, 69b तच्च      सर्वं  
 70a सजात्यतिशये पुंसां      स्वाजात्यतिक्रमे पुंसा-  
     दण्ड उत्तमसाहसः      मुक्तमुत्तमसाहसम्  
 70b मध्यमस्त्वानुलोम्येन      विपर्यये मध्यमस्तु  
     प्रातिलोम्ये प्रमापणम्      प्रातिलोमे प्रमापणम्  
 72a संगमे      सवर्णे  
 75b तस्य नान्यो दण्डः      दण्डो नान्यस्तत्र  
 76a योनौ . . . क्रम्य . . . स दमं      योन्यां . . . क्रामन् . . . स दशं  
 183, 77a चास्ति      शास्ति  
 77b विधानं तु पापानं स्यात्      विधावत्र प्रायश्चित्तं  
 78b प्रातिलोमतः      प्रातिलोम्यतः  
 79b यत्ताः परपरिग्रहाः      ताश्चेदन्यपरिग्रहाः  
 184, 83a      This ardha is added after  
     86a of Jolly.  
 83b स्त्रियं पुत्रवर्ती वन्ध्यां      नीरजस्कामनिच्छन्तीं  
     नीरजस्कामनिच्छन्तीम् ॥      वन्ध्यां पुत्रवर्ती स्त्रियम् ॥  
 86a See note under 83a.  
 86b अनुशिष्यात् स्त्रियं च सः ॥      भ्रातृभार्यो यवीयसः ॥  
     Add after this—  
     ज्येष्ठभार्यो कनिष्ठो वा  
     गच्छेदुसुनियोगतः ।  
     कुलसन्तानरक्षा तु  
     फलं समधिगच्छतः ॥  
     अविद्यमाने तु गुरौ  
     राज्ञो वाच्यः कुलक्षयः ।

ततस्तद्वचनाद्गच्छे-

दनुशिष्यं स्त्रियं च सः ॥

87a	स्नुषां	स्नाता
87b	तथैव सा	स्नुषैव सा
185, 88b	विप्लवः स्यादतोऽन्यथा ॥	किस्त्रिवी स्यादनिग्रहे ॥
89a	संबन्धे	संरम्भे
89b	विवदीयातां	विवदेयातां
90a	आगः	नागः
91b	अवस्करोज्जनम्	अवस्करोन्जनम्
92a	विस्रंसिनीं	विस्राविणीं
92b	पुरात्	गृहात्
93b	क्षिप्रं . . . गृहात्	स्त्रियं . . . बुधः
186, 94b	कामतः	कामां ताम्
95a	अनुकूलं	अनुरूपां
96a	दोषेणोढा . . . निर्दोषा	दोषा दुष्टा . . . निर्गता
96b	साभियोक्तव्या	सा नियोक्तव्या
97a	नष्टे मृते प्रव्रजिते	पत्यौ प्रव्रजिते नष्टे
	क्रीबे च पतिते पतौ ॥	क्रीबेऽथ पतिते मृते ॥
99b	द्वे वर्षा त्वितरा वसेत्	द्वे समे अप्रजा वसेत्
100-1	न शूद्रायाः स्मृतः कालः	न शूद्रायाः स्मृतः कालो
	एष प्रोषितयोषिताम् ।	न च धर्मव्यतिक्रमः ।
	जीवति श्रूयमाणे तु	विशेषतोऽप्रसूतायाः
	स्यादेश द्विगुणो विधिः ॥	संवत्सरपरा स्थितिः ॥
	अप्रवृत्तौ तु भूतानां	अप्रवृत्तौ स्मृतो धर्मः
	दृष्टिरेषा प्रजापतेः ।	एष प्रोषितयोषिताम् ।
	अतोऽन्यगमने स्त्रीणा-	जीवति श्रूयमाणे तु
	मेष दोषो न विद्यते ॥	स्यादेश द्विगुणो विधिः ॥
		प्रजाप्रवृत्तौ भूतानां
		दृष्टिरेषा प्रजापतेः ।



- 187, 104a अतोऽन्यथागमे स्त्रीणा-  
मेवं दोषो न विद्यते ॥  
Add after this—  
उत्तमेभ्यस्त्रयस्त्रिभ्यः  
शूद्रापुत्राः प्रकीर्तिताः ।  
ब्राह्मण्यामपि चण्डाल-  
सूतवैदेहका अपि ।  
अपरेभ्यस्त्रयस्त्रिभ्यो  
विज्ञेयाः प्रतिलोमतः ॥
- 104b क्षत्रियात्सुतः  
105b क्षत्राद्याः प्रतिलोमाः स्युः  
आनुलोम्यास्त्रिमे स्मृताः ॥  
क्षत्रियासुतः  
Instead of this read the  
following—  
वैश्यापुत्रास्तु दौष्यन्त-  
यवनायोगवा अपि ।  
प्रातिलोम्येन तत्रैको  
द्वौ ज्ञेयावनुलोमजौ ।  
सूताद्याः प्रतिलोमास्तु  
ज्ञेयावप्रतिलोमजौ ॥
- 106a संस्काराश्चरुपाकाद्याः  
... सप्त वै मताः ॥  
संसंकराः श्रुपाकाद्याः  
... सप्तको गुणाः ॥
- 107b चान्बुष्टः  
108b ब्राह्मणादुत्तरं  
109a ह्येते  
188, 109b मागधश्चैव  
110a क्षत्रवैदेहका अपि  
110b  
111a  
188, 113a  
दौष्यन्तः  
ब्राह्मणाद्वचन्तरं  
एते  
मागधश्चोभौ  
तद्वदेतेऽप्यनन्तराः  
This is omitted.  
This is omitted.  
Add after this—  
राज्ञा परीक्ष्यं न यथा  
जायते वर्णसंकरः ।

	113b स्त्रियो रक्ष्याः	त्रयी रक्ष्या
189,	2a पितर्युर्ध्वं गते पुत्रा विभजेरन् धनं कमात् ।	पितर्युपरते पुत्रा विभजेयुर्धनं पितुः ।
	3b निवृत्ते वापि रमणे . . . रतस्पृहे ।	निरिष्टे वाप्यरमणे . . . रतेऽस्पृहे ।
190,	4b वा श्रेष्ठभागेन . . . वास्य मतिः	श्रेष्ठविभागेन . . . वा स्वमतिः
	5b शक्त्यपेक्षाः कुले श्रियः	शक्त्यपेक्षां कुले क्रिया
	6a चोभे	हित्वा
191,	7b मातापि हि	मातापीष्टे
	8b भ्रातृमातृपितृप्राप्तं	भ्रात्रा दत्तं पितृभ्यां च
	10a गच्छतः	गच्छति
192,	11b पित्र्यं द्रव्यं समाश्रित्य	पितृद्रव्यं तदाश्रित्य
	12b पतौ	धवे
	13a ज्ञेयः कनिष्ठायावरः	देयो ज्येष्ठाय तु वरः
193,	14b ऊढ	गूढ
	15b धर्मः	भागः
194,	16	This is omitted.
	18a यश्च . . . अनूढमातृकः ॥	यस्तु . . . गूढमातृकः ॥
	18b सः	च
	19b सर्वे स्युः . . . सुताः	ते सर्वे . . . स्मृताः
	20a बीजिने	बीजिनः
195,	20b गतायां	नतायाम्
	21a षण्डः	पण्डः
	22b कुले चैते	कुटुम्ब्यास्ते
196,	23b अर्धं समादधुः	अर्धांशमादधुः
	24a संसृष्टानां	संसृष्टिनाम्
	24b अनपत्न्योऽश्वभागोऽपि	अतोऽन्यथांशभाजो हि
	25a तु वा	तथा
	25b विभजेरन् . . . तु स्त्रीधनं	विभजेयुः . . . ते स्त्रीधनात्
	27a यातस्य . . . पित्र्योऽश्वः	स्याद्यस्य . . . पित्रंशः

27b	आ संस्कारं भजेरंस्तं	आ संस्काराद्भरेतैनां
197, 29b	वासत्सु	वासत्सु
		Here add—
		पक्षद्वयावसाने तु
		राजा भर्ता स्मृतः स्त्रियाः ।
		स तस्या भरणं कुर्या-
		मिगृहीयात्पथश्च्युतात् ॥
198, 31b	पुत्रास्तु स्थविरे भावे	रक्षन्ति वार्षिके पुत्राः
33b	ते धनात्	तद्धनात्
34a	पित्र्येऽथ	पित्रर्थे
199, 35b	भ्रातृभिर्भरणीयोऽसौ . . . बाहनैः	स भ्रातृभिर्बृहणीयः . . . भोजनैः
200, 36a	विनिर्णयः	विनिर्णये
36b	पृथक्कायप्रवर्तनात्	पृथक्कार्या प्रकल्पना
37b	तेषां भवेत्	भवेदेषाम्
40a	एताः	द्विधा
201, 41		This is omitted.
43a	स्वभागान् . . . क्रीणीरन्	स्वानंशान् . . . क्रीणीयुः
43b	ईशास्ते . . . तु	ईशते . . . ते
44		This is omitted.
202, 47a	एषां	तेषु
47b	श्रेयान्	श्रेष्ठः
48		This is omitted
49a	क्षेते . . . वा धनम्	एते . . . तद्धनम्
49b	अलाभे कनीयान् रिक्थमहति	अभावे जघन्यस्तदवाप्नुयात्
50a	कारणात्	दर्शनात्
50b	उभौ	उक्तौ
51a	ततः	तथा
51b	सजातिः	सजात्याः
203, 52a	अन्यत्र ब्राह्मणेभ्यः स्यात्	अन्यसु ब्राह्मणास्तु

	52b तत्स्त्रीभ्यः	तत्स्त्रीणां
204,	2	This is omitted.
	4b उपमर्द	अवमर्द
	6a परदाराभिमर्शनम्	परदारप्रघर्षणम्
205,	8a	This is omitted
	10b प्रयाणं	निर्याणं
	11b असंभाष्यः	असंभोज्यः
	12a दृश्यते	चोच्यते
206,	12b आधिः	आधेः
	13a मनीषिभिः	महर्षिभिः
	14b शमी धान्यं	फलं चान्य
	15a च	यत्
	16a बाजिनः	बाजिनाम्
	17a सर्वैः कल्पयित्वा	एषां क्लृपयित्वा
	18a होढमत्युपभोगतः	होढेऽसत्यतिभोगतः
	18b जनैकत्वादन्याय	जनैकार्थ्यादनाय
207,	19b शक्ताश्च	शक्तौ च
	20a तथा	अपि च
	23a विविक्ते	विवीते
	25a तेन प्रायः	स्तेयप्रायः
	25b पूर्वापवादैर्दृष्टो वा	पूर्वापदानैर्दृष्टो वा
208,	27a गृहात्	धनात्
209,	1a संयुतम्	संहितम्
	2b तस्य दण्डोऽप्यत्र क्रमाद्गुरुः ॥	अस्य दण्डोऽपि त्रिविधः स्मृतः ॥
	4b दीनामुपक्षेपैः	दिभिश्चोपघातः
	5a तस्यापि . . . त्तमं	तत्रापि . . . त्तम
	5b अवगोरणनिःशङ्क	अवगूरणनिःसङ्ग
210,	6a अपकर्षणात्	समतिक्रमात्
	6b तत्र	प्रोक्तम्

7	Add after this— पारुष्ये सति संरम्भा- दुत्पन्ने क्षुद्रयोर्द्वयोः । स मान्यते यः क्षमते दण्डभाग्योऽतिवर्तते ॥
8a वृतयोः	धुतयोः
10b उत्तरः	इतरः
11-12	The text of these two verses is missing but the readings as con- jectured differ thus—
11a मेद	पण्ड
11b दासेषु . . . अतिगेषु	दारेषु . . . अन्तगेषु
13a अतिवर्तेत	अतिवर्तेरन्
14b अपि	अतः
16a पञ्चाशद्भाषणः	विप्रः पञ्चाशत्
16b वैश्ये स्यादर्धपञ्चाशच्छूद्रे	वैश्यं चैवार्धपञ्चाशच्छूद्रम्
17a समवर्णैः	समवर्ण
18a काणमप्यथ वा	काणं वा यदि वा
212, 18b दण्ड्यो राज्ञा कार्षापणावरम्	दाप्यो दण्डं कार्षापणात्परम्
19b दण्डभाक्तद्वयतिक्रमात्	दण्डयेत्तद्वयतिक्रमे
20a अवध्यौ	अदण्ड्यौ
21b दोषतां व्रजेत्	दोषभाग्भवेत्
22	This is omitted.
23b ज्वलन्नास्ये दशाङ्गुलः	शूद्रस्याष्टादशाङ्गुलः
25b तस्य	एव
26a अवकृष्टजः	अपकृष्टजः
213, 26b कठ्यां कृताङ्कः	कटिदेशेऽङ्क्य
स्फिचौ वास्याव	स्फिदेशं वास्य
28b तु	वा

29		This is omitted.
30a	कर्मणि	वर्त्मनि
32a	नाश्वे न शुनि	न श्ववान् शुनि
214,	1a अक्षवर्ध	अक्षवर्ध
	2b च शतं . . . कारिणः	तु शतात् . . . कारिता
	3a ग्लहे यक्षक्षवेदिनः	गेहे यस्याक्षवेदिनः
	4a तिष्ठेरन्	तिष्ठेयुः
	4b त एव स्युस्तु	स्युस्त एव च
	5b सभिकं दापयेत्तत्त्वं	सभिको दापयन्तं स्वं
215,	7-8	These are omitted.
216,	1a ज्ञेयो व्यवहारो . . . अयः	ज्ञेया व्यवहारा . . . अयाः
	2a पुरप्रदानं	पुरप्रधान
	2b विपर्ययः	विपर्ययाः
	3a पितापुत्र	पितृपुत्र
	5b प्रकृतीः	प्रकृतैः
	6a यो य उद्रेकमाप्नुयात्	यो बोद्रेकमनुव्रजेत्
217,	7a आत्मनः	आत्मना
	8a विरुद्धं यद्भूतानां	विरुद्धं च जनानां
	9a वृते भवेत्	कृतं च यत्
	9b	After this read verses 13, 10 and 11 of Jolly in the order indicated.
	10a शिल्पद्रव्याणि शिल्पिनाम्	वाद्यादीन् वाद्यजीविनाम्
	10b वेद्या . . . कारं वाद्यातोद्यादि	वेश . . . कारान् वाद्यातोद्यानि
	11a कारवः	कारकाः
	12a अनिर्देश्यावनिन्द्यौ च	अनादिध्याप्यनन्तश्च
	राजा ब्राह्मण एव च ।	द्विपदां पृथिवीपतिः ।
	13b दण्ड्यः	नष्टः
	14a वर्णानां	नियतं
218,	15a जज्ञात्	हन्यात्

15b	अभीयुः	This is 16b here. अपक्ष्यन्
16		This is made up by 15b and 16a
16a	तु शूद्रः सर्वं	च शूद्रः सर्वान्
218,	16b नाकरिष्यन् प्रजानां दण्डधारणम् ।	नाभविष्यन् पृथिव्यां दण्डधारणे ।
	17b अर्थश्चाभिन्नपीडनात् ।	अर्थश्चापीडयन् प्रजाः ।
	18a अपि	इमाः
	19a प्रज्ञा	आज्ञा
	22a निर्वलोऽपि	विगुणोऽपि
	22b प्रजापतिः	नराधिपः
219,	23-4	These are omitted.
	25a आसां	आसीत्
	25b ततः	तस्मात्
	27a अनिमित्तं	निर्निमित्तं
	28b स उदाहृतः	समुदाहृतः
	30b स्मृतः	यमः
	31a अर्थि . . . पृथिवीपतिः	अतिथि . . . अवनीपतिः
220,	32a नाक्रोशेच्च विशेषतः	नाक्रोशेच्च विशेषयेत्
	32b क्रमात्	क्रमे
	33a धर्मः	वृत्तिः
	33b उत्थानं च स्वकर्मसु	आत्मनश्चाभिरक्षणम्
	34b लोकाभिवृद्धये	लोकाभिरक्षणे
	35a राजन्यासनं	अघन्यासनं
	35b सर्वेभ्यश्च	सर्वेषां च
	36a सप्तभ्यः	सप्त्येभ्यः
	37a उदकादीनां हि	उदकादानेषु
	37b अनपेक्षः	अनाक्षेपः
	38a उत्तरणं	उत्तरणं

- 38b तरेषु . . . वणिज्यायां भवेत्स्थितिः । करेषु . . . न चेद्वाणिज्यमस्य तत् ।  
 39a अनशनः एकाशनः  
 39b नापराधी स्यात् . . . द्वे च मूलके । नापराप्नोति . . . पञ्च मूलिकान् ।  
 221, 40b नोपसन्नान्निर्मितं न सोपधानानिमित्तं  
 41a अर्थिनां अर्थानां  
 41b सर्वेषां अन्येभ्यः  
 42a दृढव्रतौ धृतव्रतौ  
 42b नानयोः . . . धर्मेण रक्षतोः ॥ न तयोः . . . धर्माभिरक्षणात् ॥  
 44 This is part of the com-  
 mentary here.  
 45b समुद्रे . . . राज्ञां स तत्र . . . राज्ञः  
 47a य एव यदा च  
 48a अन्यप्रकारात् अन्यत्र कारात्  
 222, 49a आहर्तुं यत्नं ब्राह्मण आदातुं यद्ब्राह्मण  
 49b ब्राह्मणेभ्यः ब्राह्मणाय  
 51a स्वधर्मे ब्राह्मणः . . . नृपात् ॥ स्वकर्मणि द्विजः . . . कृतान् ॥  
 52a मानवः पुरुषः  
 52b सम्यक् सद्यः  
 53a य एव यस्यैव  
 55a स्वयम् तान्  
 55b प्रवर्धते न हीयते  
 223, 2a तु ते तत्र  
 2b साहसिकाः सोपधिकाः  
 3b लोकतस्कराः लोकवञ्चकाः  
 4b मुष्यां प्रसक्ताश्च नराः . . . ते ॥ सुप्तान् मत्तान् प्रमत्तांश्च . . . ये ॥  
 5a यज्ञिन्नाः पथिन्नाः  
 5b After this add the follow-  
 ing 8 verses :—  
 तान्विदित्वा सुनिपुणै-  
 श्वोरैस्तत्कर्मकारिभिः ।



अनुसृत्य ग्रहीतव्या  
 गूढैः प्राणिहितैर्नरैः ॥  
 सभाप्रपापूपशाला-  
 वेशमद्यान्नविक्रयाः ।  
 चतुष्पथाश्चेत्यवृक्षाः  
 समाजप्रेक्षणानि च ॥  
 शून्यागाराण्यरण्यानि  
 देवतायतनानि च ।  
 चौरैर्विचेयान्येतानि  
 चोरग्रहणतत्परैः ॥  
 तथैवान्यं प्रणिहिताः  
 श्रद्धेयाश्चित्रवादिनः ।  
 चोरा ह्युत्साहयेयुस्तां-  
 स्तत्स्करान् पूर्वतत्स्कराः ॥  
 अन्नपानमहादानैः  
 समाजोत्सवदर्शनैः ।  
 तथा चौर्यापदेशैश्च  
 कुर्युस्तेषां प्रसर्पणम् ॥  
 ये तत्र नोपसर्पन्ति  
 सृताः प्रणिहिता अपि ।  
 तेऽभिस्त्य ग्रहीतव्याः  
 सपुत्रपशुबान्धवाः ॥  
 अचोरा अपि दृश्यन्ते  
 चौरैः सह समागताः ।  
 यादृच्छिकान् नैव तु तान्  
 राजा दण्डेन शासयेत् ॥  
 यांस्तत्र चोरान् गृहीयात्  
 तानाताङ्ग्य निबध्य च ।  
 अवधुष्य च सर्वत्र  
 बध्याश्चित्रवधेन ते ॥

- 6 न त्वहोढान्विताश्चोराः  
 बध्या राज्ञा अनागसः ।  
 सहोढान् स्तेयकारणात्  
 क्षिप्रं चोरान् प्रशासयेत् ॥
- 224, 7a यज्ञावरोधिनः  
 7b प्रकल्पयेत्  
 8a अहोढान् . . . गृहीतान् यदि  
 शङ्कया ॥  
 8b चिन्ताभिर्ब्रूयुस्तथा यथा कृतम् ॥  
 9a दिशं . . . वा संप्रति  
 9b कृत्यं कर्मकरा वा स्युः  
 प्रष्टव्यास्ते विनिग्रहे ॥  
 10a संसदि त्वनिवेदनात् ॥  
 11b लेख्यैः  
 12a अपि  
 12b ततः  
 13a तथाग्न्युदक  
 13b देशिकाश्च तथैवोत्तर  
 14b स्मृतास्तु ते  
 15b घाते तु मध्यस्थाः
- 225, 16a मुष्येत  
 16b मृग्याः  
 17a यदा यस्मिन् . . . न पातयेत्  
 18a चौरग्राहस्तु दापयेत्  
 18b राष्ट्रिकांश्च  
 19a दोषकर्तृषु . . . तु संशयः ॥  
 19b शाप्यः . . . शुद्धि  
 20 अचौरो बोधितो मोषं  
 चौरौ वै शुद्धिकारणात् ।
- लोप्त्रादिरहिताश्चोराः  
 राज्ञा बध्या अनागमम् ।  
 सहोढान् सोपकरणान्  
 चोरान् क्षिप्रं निवासयेत् ॥  
 मार्गोपरोधिनः  
 प्रवर्तयेत्  
 सहोढान् . . . गृहीत्वा  
 परिशङ्कया ॥  
 चित्राभिर्ब्रूयुस्सत्यं यथा हि ते ॥  
 तथा . . . रूपं प्रति  
 कृत्यं कर्म सहायांश्च  
 प्रष्टव्याः स्युर्निगृह्य ते ॥  
 ससन्दिग्धनिवेदनात् ॥  
 लेखैः  
 न  
 नरः  
 तथाप्युदक  
 देशिकदास्तथैवान्तर  
 स्मृताः सर्वे  
 घातेषु विज्ञेयाः  
 मुषितं  
 गृह्य  
 पदे तस्मात् . . . निपातिते ॥  
 दापयेद्दण्डवासिकान्  
 बाहिकांश्च  
 दाप्यमानानां . . . संशये ॥  
 कार्यः . . . शोध्य  
 अचौरो दापिते तोषे  
 चोरान्वेषणकारणात् ।

	चौरि लब्धे लभेयुस्ते	उपलब्धे लभेरस्ते
	द्विगुणं प्रतिपादितः ॥	द्विगुणं तत्र दापितात् ॥
21a	चौरिहृतं प्रपद्यैव	चौरिहृतं प्रत्यक्षेन
22b		This is omitted.
226, 25a	सर्वतः	सर्वशः
25b	अष्टगुणः	दशगुणः
28a	पात्यो दण्डः	बासो दण्डस्तु
28b	हरतो वधः	वध एव च
29		This is missing.
30a	परश्चर्णदति	परः वण्णवतिः
30b	चतुश्शतपरो यश्च	शतानि पञ्च तु
32b	तज्ज्ञेयं	यच्छेवं
33b	विकर्तनम्	अवकर्तनम्
36b	ब्राह्मण अक्षतः सदा	अक्षतो ब्राह्मणो ब्रजेत्
37b	धनं	स्तनौ
38b	आलोक्य दण्डानेतान्प्रकल्पयेत् ॥	आलोच्य दण्डं दण्डेषु पातयेत् ॥
39a	राज्ञा	राज्ञः
39b	त्यक्तात्मा मनुरब्रवीत् ॥	तस्करा लोकवञ्चकाः ॥
41b	निर्वाप्त्यं . . . इति धर्मो	निर्वासं . . . समग्र-
	व्यवस्थितः ॥	धनमक्षतम् ॥
227, 42a	सर्वस्वं वा	सर्वं वापि
42b	एतेभ्यः	विप्रेभ्यः
228, 43a	चतुःस्वङ्कः	चतुर्ष्वङ्कः
44a	ध्वजः स्मृतः	सुराध्वजः
44b	.....	शिखिपित्तेन पूरयेत्
45a	अशिराः	विशिराः
46a	धावता	धीमता
47a	तेम . . . पादनात्	स्तेनः . . . वेदनात्
47b	राजा ततः स्पृशेदेन-	राजानं तत्स्पृशेदेन
	मुत्सृजेत्तु षडकिस्त्रिवम् ॥	उत्सृजन्तं सकिस्त्रिवम् ॥

49a	वा विमोक्षात् . . . मुच्यति	वापि मोक्षात् . . . मुच्येत
49b	अशासनात्तु तद्राजा	अशासत्तमसौ राजा
50b	अतः	अथ
51b	द्विरष्टापाद्यं	द्व्यष्टापाद्यं
229, 52a	इत्येवं	मनुः
53b	शारीरं दशधा प्रोक्तमर्थ	शारीरो द्विविधः प्रोक्तो द्वर्थ
54b	सन्निरोधादिः . . . तथैव च ॥	अवरोधादिः . . . तथा स्मृतः ॥
55a	माषावरः	माषापरः
55b	माषावराद्योऽयं	माषापरार्धो यः
56a	पणावराद्यस्तु . . . पणावरः ॥	पणापरार्धस्तु . . . पणोत्तरः ॥
56b		Add after this— कार्षापणाद्या ये प्रोक्ताः सर्वे ते स्युश्चतुर्गुणाः । एवमन्येऽपि बोद्धव्याः प्राक् च ते पूर्वसाहसात् ॥
57a	रौप्यः	रुढः
57b	विंशतिस्तु	षोडशैव
58		This is missing.
59a	पाञ्चनद्याः	पञ्चनद्याः
59b	नैतया	वैतया
60a	कार्षापणोऽण्डिका गेया	कार्षापणोऽब्धिका ज्ञेयः
60b	तद्वादश सुवर्णस्तु	ते द्वादश सुवर्णं स्यात्
	दीनाराख्यः स एव च ॥	दीनारः चित्रकः स्मृतः ॥
230, 61a	तु यां . . . वर्तेन्मतताप्रमत्तः ॥	त्रयीं . . . वर्तेत् सदाप्रमत्तः ॥
61b	निपुणैर्गृहीतान् तथैव शास्तेव निगृह्य पापान् ॥	विविधैर्गृहीत्वा पुरे च राष्ट्रे च विधुष्य चोरान् ॥

The full text of the second appendix in the Nepalese manuscript, regarded as spurious by Jolly, is contained in the following version of Bhavasvāmin at the end of Prakīrṇaka. The verses read thus :

संशयस्थास्तु ये केचिन्महापातकिनश्च ये ।

अभिशास्ताः परैश्चापि ते शोघ्याः संशयैरिह ॥ १ ॥

धटोऽभिरुदकं चैव विषं कोशश्च पञ्चमः ।  
 पञ्चैतान्याह दिव्यानि दूषितानां विशोधने ॥ २ ॥  
 सन्धिग्वेऽर्थेऽभिज्ञस्तानां परीक्षार्थं महात्मना ।  
 नारदेन पुरा प्रोक्ताः सत्यानृतविभाजिकाः ॥ ३ ॥  
 कारयेत् चतुर्हस्तां समां लक्षणलक्षिताम् ।  
 तुलां काष्ठमयीं राजा शिष्यप्रान्तावलम्बिनीम् ॥ ४ ॥  
 दक्षिणोत्तरसंस्थानावुभावेकत्र संगतौ ।  
 स्तम्भौ कृत्वा समे देशे तयोः संस्थापयेत्तुलाम् ॥ ५ ॥  
 आयसेन तु पाशेन मध्ये संगृह्य धर्मवित् ।  
 योजयेत् सुसंयत्तां तुलां प्रागपरायताम् ॥ ६ ॥  
 वादिनोऽनुमतेनैनां कारयेन्नान्यथा नृपः ।  
 तोलयित्वान्तरं पूर्वं चिह्नं कृत्वा घटस्य तु ॥ ७ ॥  
 तुलितो यदि वर्धेत स विशुद्धो हि धर्मतः ।  
 समो वा हीयमानो वा न विशुद्धो भवेन्नरः ॥ ८ ॥  
 धर्मपर्यायवचनैर्घट इत्यभिधीयते ।  
 त्वं वेत्ति सर्वभूतानां पापानि सुकृतानि च ॥ ९ ॥  
 त्वमेव देव जानीषे न विदुर्यानि मानवाः ।  
 व्यवहारामिशस्तोऽयं मानुषः शुद्धिमिच्छति ॥ १० ॥  
 तदेनं संशयारूढं धर्मतस्मात्तुमर्हसि ।  
 अतः परं प्रवक्ष्यामि लोहस्य विधिमुत्तमम् ।  
 द्वात्रिंशदङ्गुलारूपं तु मण्डलान्मण्डलान्तरम् ॥ ११ ॥  
 मण्डलस्य प्रमाणं तु कुर्यात्तद्वटसंमितम् ।  
 अष्टाभिर्मण्डलैरेवमङ्गुलानां शतद्वयम् ॥ १२ ॥  
 चतुर्विंशत्समाख्यातं भूमेस्तु परिकल्पनम् ।  
 मण्डलैस्तु ततः क्लृप्तैः सोपवासः शुचिर्नरः ॥ १३ ॥  
 सवासा जलमाप्लुत्य त्वार्द्रकेशः समाहितः ।  
 सप्ताश्वत्थस्य पत्राणि तथा सौत्राणि तन्तवः ॥ १४ ॥  
 हुताशतसं लोहस्य पञ्चाशत्पलिकं समम् ।  
 हस्ताभ्यां पिण्डमादाय ब्रजेत्सप्त क्षनैः क्षनैः ॥ १५ ॥  
 न मण्डलमतिक्रामेत् नाप्यर्वाक् स्थापयेत्सदम् ।

न पातयेत्तामप्राप्तो यावद्भूः परिकल्पिता ॥ १६ ॥  
 भयात्पातयते यस्तु दग्धो वा न विभाव्यते ।  
 पुनस्तं हारयेद्धोहं स्थितिरेवं दृढीकृता ॥ १७ ॥  
 तीर्त्वाग्निं विधानेन मण्डलानि कृतानि तु ।  
 न दग्धः सर्वथा यस्तु सविशुद्धो भवेदिह ॥ १८ ॥  
 अनेन विधिना कार्यो हुताशसमयः सदा ।  
 त्वमेव सर्वभूतानामन्तश्चरसि नित्यशः ॥ १९ ॥  
 प्रच्छन्नानि मनुष्याणां पापानि सुकृतानि च ।  
 त्वमेव देव जानीषे न विदुर्यानि मानवाः ॥ २० ॥  
 व्यवहाराभिश्चस्तोऽयं मानुषः शुद्धिं मिच्छति ।  
 तदेनं संशयारूढं धर्मतस्मात्तुमर्हसि ॥ २१ ॥  
 अतः परं प्रवक्ष्यामि पानीयविधिमुत्तमम् ।  
 नातिक्रूरेण धनुषा प्रेरयित्वाशरत्रयम् ॥ २२ ॥  
 पानीये मज्जयेद्यस्तु शङ्कायां प्रतिवर्तते ।  
 मध्यमस्तु शरो यः स्यात् पुरुषेण बलीयसा ॥ २३ ॥  
 प्रत्यानीते तु तेनाथ तस्य शुद्धिर्भविष्यति ॥ २४ ॥  
 स्त्रियस्तु न बलात्कार्या न पुमांसोऽतिदुर्बलाः ।  
 भीरुत्वाद्योषितो मृत्युः निरुत्साहतया क्लेशः ॥ २५ ॥  
 वारिमध्ये मनुष्यस्य अङ्गं यदि न दृश्यते ।  
 अतोऽन्यथा न शुद्धः स्यादेकाङ्गमपि दर्शयन् ॥ २६ ॥  
 स्थानादन्यत्र वा गच्छन् यस्मिन्पूर्वं निवेशितः ।  
 तोयमध्ये मनुष्यस्य गृहीत्वोरुं सुसंयतः ॥ २७ ॥  
 लग्नस्तु निश्चलस्तिष्ठेत् यावत्प्राप्तस्तु सायकः ।  
 आनीतं तु शरं दृष्ट्वा जलादुत्थाय प्राङ्मुखः ।  
 प्रणिपत्य नृपं गच्छेत् सर्वोश्चैव सभासदः ॥ २८ ॥  
 त्वमम्भः सर्वभूतानामन्तश्चरसि नित्यशः ।  
 प्रच्छन्नानि मनुष्याणां पापानि सुकृतानि च ॥ २९ ॥  
 त्वमेव देव जानीषे न विदुर्यानि मानवाः ।  
 व्यवहाराभिश्चस्तोऽयं मानुषः शुद्धिं मिच्छति ॥ ३० ॥  
 तदेनं संशयारूढं धर्मतस्मात्तुमर्हसि ॥ ३१ ॥

अतः परं प्रवक्ष्यामि विषस्य विधिमुत्तमम् ।  
 अपराहे न मध्याहे न सन्ध्यायां तु धर्मवित् ।  
 शरदृग्नीष्मवसन्तेषु वर्षासु च विवर्जयेत् ॥ ३२ ॥  
 भग्नं च वारितं चैव धूपितं मिश्रितं तथा ।  
 कालकूटं मलं चैव विषं यत्नेन वर्जयेत् ॥ ३३ ॥  
 शार्ङ्गं हैमवतं शस्तं रूपवर्णरसान्वितम् ।  
 महादोषवते दद्यात् राजा तन्वबुभुत्सया ॥ ३४ ॥  
 न वृद्धातुरबालेषु न च स्वल्पापराधिषु ॥ ३५ ॥  
 विषस्य पलषड्भागः भागो विंशतिमस्तु यः ।  
 तदष्टभागशुद्धं तु शोध्ये दद्याद्घृताप्लुतम् ॥ ३६ ॥  
 यथोक्तेन विधानेन विद्वान् स्पृष्टानुमोदितः ।  
 सोपवासस्तु खादेत देवब्राह्मणसन्निधौ ॥ ३७ ॥  
 विषवेगक्रमापेतं सुखेन यदि जीवति ।  
 विशुद्धमिति तं ज्ञात्वा राजा सत्कृत्य मोक्षयेत् ॥ ३८ ॥  
 अतः परं प्रवक्ष्यामि कोशस्य विधिमुत्तमम् ।  
 मध्याहे[पूर्वाहे]सोपवासस्य स्नातस्यार्द्राम्बरस्य च ॥ ३९ ॥  
 न शूद्रस्याव्यसनिनः कोशपानं विधीयते ।  
 यद्रक्तः सोऽभियुक्तः स्यात् तदेवत्यं तु प्राङ्मुखः ॥ ४० ॥  
 प्रत्युच्चार्य ततोर्ध्वास्यं पाययेत्प्रसृतित्रयम् ।  
 द्विसप्ताहान्तरात्तस्य त्रिसप्ताहेन वा शुभः ॥ ४१ ॥  
 प्रत्यात्मिकं तु दृश्येत सैव तस्य विभावना ।  
 ऊर्ध्वं त्रिसप्तदिवसात् वैकृतं सुमहद्यदि ॥ ४२ ॥  
 नाभियोज्यः स विदुषा कृतकालव्यतिक्रमात् ।  
 महापराधे निर्दोषे कृतघ्ने क्लीबकुत्सिते ।  
 नास्तिकप्रात्यबालेषु कोशपानं विवर्जितम् ॥ ४३ ॥  
 चराचरस्य जगतो जलेश प्राणधारणम् ।  
 मानुषोऽयं त्वया देव धर्मतः शुद्धिमिच्छति ॥ ४४ ॥  
 अद्भ्यश्चाग्निरभूद्यस्मादतस्तोये विशेषतः ।  
 तस्मात्सत्येन भगवन् जलेश त्रातुमर्हसि ॥ ४५ ॥  
 यथोक्तेन विधानेन पञ्च दिव्यानि धर्मवित् ।  
 ददद्राजाभिषक्तेभ्यः प्रेत्य चेह च नन्दति ॥ ४६ ॥

## ATATAYIVADHA

### THE RIGHT OF PRIVATE DEFENCE IN HINDU DHARMASĀSTRA

By

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ALL advanced systems of law confer the right of private defence on every individual against an assailant, even to the extent, in the exercise of the right, of causing the death of the assailant. An instance of the kind is treated as a case of justifiable homicide. The slaying of an enemy in battle is, of course, a well-understood right of the soldier, and the members of the opposed forces are potential assailants and defenders. The state admits the right of every one to the inviolability of his person, *i.e.*, to defend himself against attack which may cause bodily harm, death or loss of personal liberty. It also recognizes in every citizen the right to intervene to protect every other person against any offence against his body or life. The power is extended to the defence of property and possessions as against the robber, the incendiary, the maker of criminal mischief and of criminal trespass. Resistance of an assailant extends to *reasonable* limits. The right of the defence of the body extends to the use of force against assaults which cause a *reasonable* apprehension of death or grievous hurt, the gratification of unnatural lust by the assailant, rape, abduction and unlawful confinement. The invasion of property may be resisted even to the extent of causing serious harm to the assailant's body or of killing him, if there is reasonable ground



to fear that unless so resisted the property will be forcibly taken or destroyed, and grave harm or even the death of the owner or others may result. The right of defence commences as soon as there is a reasonable apprehension of danger to person or property, and it continues as long as the risk lasts. It is immaterial if the assailant is one who may not be adjudged as responsible for his actions e.g. a child or a lunatic, or one of immature faculties, or under the influence of intoxicants. A reasonable apprehension of danger from an assailant should be coupled with the use of reasonable means of defence to ward off the danger. The injury inflicted or aimed at the assailant should not be more than what is needed to secure protection or overcome the risk. The right of defence ends with the necessity for it. As already stated, it depends not on the criminality of the assailant but on the character of the act attempted. In modern law if a person is unable, when he is subjected to a murderous assault, to defend himself effectually without causing risk or harm to an innocent person, the right of private defence extends to running that risk. (*Indian Penal Code*, section 106.)

The brief statement of the modern position<sup>1</sup> in regard to private defence is to enable a comparison with the principles laid down in Hindu Dharmasāstra to regulate the exercise of the right.

The technical term for a desperado in Dharmasāstra is *atatayin*. Literally, "one who has his bow strung and is ready to shoot" is an *atatayin*. In battle a soldier's foe is an *atatayin*, and it is in this sense that Arjuna uses the word to describe the armed foes he has to fight.<sup>2</sup> Strictly construed, an *atatayin* must be one who is armed and whose

<sup>1</sup> See *Indian Penal Code*, sections 96 to 106; J. D. Mayne, *Criminal Law of India*, 1914, Part II, pp. 204-225; C. S. Kenny, *Outlines of Criminal Law*, 1917, pp. 104-107.

<sup>2</sup> पापमेवाश्रयेदस्मान् हतैतानाततायिनः (भगवद्गीता, १, ३६); 'संनद्धे तु आततायी वधोद्यते' (अमरः, ३, ४४.)

appearance and demeanour cause a reasonable fear of his readiness to attack, and kill. A 'manifest assassin' will be a rough equivalent for the term. But the 'assault' or 'attack' which may cause death or grievous hurt may be open (*prakāśa*) or covert (*aprakāśa*). In an age in which every one believes in the potency of witchcraft or incantations or of the curse (*śāpa*), preparations for a witchcraft rite or the raising of the uplifted arm to sprinkle the water which should accompany the invocation of a curse, will be seen to correspond to the uplifted sword or the strung bow of the desperado, whose attack is to be resisted. In Dharmasāstra offences are brought under a well-known category if they are similar in form or effect, or if the penalties provided for them are the same. In accordance with this usage, *six* classes of *ātataiyins* are mentioned in the law-books. The idea is that the duty of defence, along with the immunity adhering to the discharge of the duty, will attach to each of these six.

This number appears to have been traditional, though gradually additions were suggested to the list of *ātataiyins*. According to an old verse cited by Vasiṣṭha (III, 16)<sup>1</sup> these are the incendiary, the poisoner, the manifest killer who holds a sword in his hand, the robber, the forcible trespasser into one's land, and the abductor of another man's wife. This list is given, in a slightly different form, by Viṣṇu (V. 191-192): *Ātataiyins* are of *seven* kinds: those who try to kill with an uplifted sword, or with fire or with poison; those who raise their arms for implementing a curse they pronounce; those who pronounce an incantation of the Atharva Veda to cause another's death; those who spread false news to the king or poison his ears against others; those who violate the wives of others; and those who seek to destroy the religious merit (*dharma*) of others by destroying public works constructed

<sup>1</sup> षड्विधा ह्याततायिनः । अथान्युदाहरन्ति—

अग्निदो गदधैव शस्त्रपाणिर्घनापहः ।

क्षेत्रदारहरश्चैव बधेते आततायिनः ॥ (वसिष्ठ, ३, १६).

by them like tanks etc., or the reputation, wealth or property of others.”<sup>1</sup> Bṛhad-Viṣṇu will bring within the category the manifest-killer, the ravisher, the robber, the poisoner, the destroyer of property or wealth, and of fame and spiritual merit.<sup>2</sup> The *Matsyapurāṇa* adds the seducer of the queen to the list.<sup>3</sup> The common elements are gravity of the offence, violence and probable death of the person attacked or aimed at. It is declared that the list is not exhaustive and could be added to.<sup>4</sup> From the standpoint of expiation (*prāyascitta*) the offences which come within the class correspond to the five major sins (*pañcamahāpātaka*),<sup>5</sup> and from the standpoint of gravity to offences and the award of punishment to the major offences under *sāhasa*.<sup>6</sup>

The common feature of the offences which constitute the *ātātāyini* is the exasperation that the attempt causes in the intended victim or in others. The feeling, which is roughly described as *manyuh* in the smṛtis is a mixture of anger, fear and uncontrollable excitement. The *ātātāyini* himself is often

<sup>1</sup> उद्यतासिविषाणि च शापोद्यतकर तथा ।

आयवणेन हन्तारं पिशुनश्चैव राजसु ॥

भार्यातिक्रमिणं चैव विद्यात्सप्ताततायिनः ।

यशोवित्हरानन्यानादुर्ध्वमरिहारकान् ॥ (विष्णुस्मृति, ५, १९१-१९२).

<sup>2</sup> उद्यतासिः त्रियाधर्षी धनहर्ता गरप्रदः ।

अथर्वहन्ता तेजोघ्नः षडेते आततायिनः ॥ (बृहद्विष्णुः)

<sup>3</sup> गृहक्षेत्रापहर्तारं तथा पत्न्यभिगामिनम् ।

अग्निदं गरदं चैव तथा ह्यभ्युद्यतायुधम् ॥

अभिचारं च कुर्वाणं राजगामि च पैशुनम् ।

एतान्हि लोके धर्मज्ञाः कथयन्त्याततायिनः ॥

(cited in *Dandaviveka*, p. 234)

<sup>4</sup> उदाहरणभूतानां षड्विधानामख्यन्तप्रसिद्धानां षड्विधत्वात् उभयत्र षड्ग्रहणं न पुनः परि-  
संख्यार्थम् । विधान्तरेणाततायिनां लोके विद्यमानत्वात् । (स्मृतिचन्द्रिका, व्यव, p 730,  
Mysore ed.)

<sup>5</sup> ब्रह्महत्या सुरापानं स्तेयं गुर्वङ्गनागमः ।

महान्ति पातकान्याहुः संसर्गश्चापि तैः सह ॥ (मनु, ११, ५४).

<sup>6</sup> मनुष्यमारणं चौर्यं परदाराभिमर्शनम् । (बृहस्पति, व्यव, २३, २;) व्यापादो विषशस्त्राद्यैः  
परदाराभिमर्शनम् । प्राणोपरोधि यचान्यदुक्तमुत्तमसाहसम् ॥ (नारद., १७, ६).

one who seeks to kill under the influence of passionate anger or rage. The rage of the defender is generated and justified by the threatening approach of the armed desperado, and is a case of rage confronting rage, and of being overcome by it.<sup>1</sup> Ordinarily a felon will be handed over for punishment to the person who alone is competent to award the proper sentence and carry it out. In the case of some offences, however, prompt self-defence alone can prevent the accomplishment of the grave crime that is attempted, and in the course of resistance, the assailant might receive serious injury to his person or might even be killed. In some cases the death of the assailant alone can prevent the accomplishment of his fell object. It is this aspect that arms the assailed person with the power to resist the assailant even to death. Permitting the assailed person to resist the assailant even to the point of killing him is not the same as enjoining the person assailed to kill the desperado, as a kind of rough justice. As far as possible, the death of the assailant should be avoided, and when it is unavoidable, and occurs the resister who causes it, is held blameless and excused. The emotional condition of the assailed person furnishes an additional justification of the homicide. Two questions are therefore raised in Dharmasāstra. If the desperado accomplishes his object, kills, ravishes etc., is he to be pursued and killed, instead of being handed over to justice? If he flees, when resisted, and the intended crime is not committed, can he be pursued and killed by the assailed party or by the person who has intervened to prevent the grave crime? Medhātithi holds that one cannot discriminate between the desperado (*atātayin*) who has accomplished his fell purpose and he who is making the attempt, and that both *can* be summarily killed. The expression "*āyantam*" in Manu's dictum, as applied to the

1 'मन्युस्तं मन्युमृच्छति' । (मनु, ८, ३५१) । 'मनुः क्रोधाभिमानिनी देवता । स मन्युमृच्छति । नात्र हन्तुहन्तव्यभावोऽस्ति पुंस्योः । आततायिकोऽथ इतरेण क्रोचेन हन्तव्य इत्यर्थः । (मेघातिथिः)

'*atatayin*' is merely descriptive, and his character as an *atatayin* is not lost by a desperado, merely because he has succeeded in his object.<sup>1</sup> Aparārka attaches importance to the condition of the mind when mortal retaliation is attempted, and he therefore holds that though the *atatayin* can be killed when he is actually attempting the outrage, he cannot be killed subsequently.<sup>2</sup> If a blow will ward off the attack or subdue the assailant, to kill him will be wrong though, if in uncontrollable excitement, the desperado is killed. After he is overcome and rendered powerless the attacked person will be held excused, at least as far as *state* punishment for homicide is concerned.

The ancient Hindu law, governing the duty of defence against a desperado, who attempts to rob, murder or ravish, seems so far to be in accord with modern views. Some *smṛtis*, however, make the slaying of the desperado obligatory and not permissive. In *Dharmasāstra* failure to punish one worthy of punishment is held to be a grave royal dereliction of duty, involving expiatory rites.<sup>3</sup> A person exercising the right of private defence cannot reasonably be supposed to be invested with the duty to kill a manifest assassin. But, we have a dictum of Gālava, which lays down that he who slays a desperado (*atatayin*), who happens to be also a learned Brāhmaṇa (*Bhrūṇa*), is not guilty of the offence of killing a Bhrūṇa (*Bhrūṇahā*); but, if he fails to kill him, he will be a Bhrūṇa-slayer.<sup>4</sup> That is to say, a desperado caught in the act

<sup>1</sup> आयान्तमिति वचनादात्तशस्त्रो हन्तुमभिधावन् दारान् वा जिहीर्षन् हन्तव्यः । कृते तु दोषे किमन्यत् करिष्यतीति उपेक्षा इति ब्रुवते । तदयुक्तम् । यतः 'प्रकाशं अप्रकाशं वा' इति वक्ष्यति । समानौ दोषौ करिष्यन्—कृतवांश्च ॥ मेघातिथिः, ८, ३५०) ।

<sup>2</sup> अत्र च वर्तमानमिदानीदिव्यापार एव आततायिन उच्यन्ते । तद्व्यापारनिवारणं च अत्र वधमन्तरेण न संभवति तत्रैव तद्वधानुज्ञा । यत्र तु दण्डशस्त्रादिप्रहारमात्रेणैव शक्यो निवारयितुं तत्र तद्वधो दोषनिमित्तमेव । [अपराधभाष्य, बाह्य., ३, २२७]

<sup>3</sup> Cf. मनु., ८, १२८—अदण्ड्यान् दण्डयन् राजा दण्ड्यांश्चेवाप्यदण्डयन् । अयशो महदाप्नोति नरकं चैव गच्छति ॥

<sup>4</sup> उच्यन्व शस्त्रमायान्तं भ्रूणमप्याततायिनम् । निहत्य भ्रूणं न स्यात् अहत्वा भ्रूणं भवेत् ॥ (शास्त्रवः) ।

*must* be killed, irrespective of his status and spiritual equipment, and one who fails to kill is guilty. This dictum is also repeated by Devala in the same words.<sup>1</sup> By killing such a desperado, one might rid the world of a dangerous character, but the duty is cast in modern society upon the police or the state, and not upon the person who is attacked.

There are two points in which the old and new systems differ in this matter. Dharmasāstra records the view that when a desperado has been *hired* to kill a person and attacks him, the real offender is the instigator and not the instrument, and that the former *alone* should be punished.<sup>2</sup> No clear rule of Dharmasāstra can be found which corresponds to section 106 of the Indian Penal Code holding a person to be covered, when in resisting a murderous assault he is unable to make the resistance without grave danger to third parties.

We may now pass on to features of the duty of private defence against a desperado, which are peculiar to Hindu law. In order that the position may be properly grasped, the background against which crime and punishment are viewed in Dharmasāstra must be understood. In the Hindu (and more widely the Indian) view, life and death imply misery *duḥkha*) and there cannot conceivably be anything more miserable than the perpetuation of suffering through millions of births.<sup>3</sup> Such reincarnation is inevitable so long as the *karma* of a person continues to furnish the momentum for rebirth. Action has a permanency comparable to that of matter and force. The Law of Karma, which makes every person, throughout time, responsible for all that

<sup>1</sup> *Ibid.*

निहत्य भ्रूणहृन् न स्यात् अहत्वा भ्रूणहृन् भवेत् ॥ (देवदत्तः)

<sup>2</sup> यथा विश्वरूपभाष्ये—यस्तु धनक्रीतः परमयुक्तो हन्यात्, तस्य स्वामिगमित्वात् क्रियाफलनाशृतिवजामिव ब्रह्महत्याजन्यफलसम्भवो नास्त्येव । ननु च 'ब्राह्मणो न हन्तव्यः' इत्या-  
त्रायवचनात् धनादिक्रीतस्यापि ब्रह्महत्यास्त्येव । इत्येनादिवदेतद् द्रष्टव्यम् । यथैव इत्येनादिजन्ये वधे  
नर्विजां दोषः, तथाऽत्रापि । यथाभीषोमीयवधे 'न हिंस्यात् सर्वाणि भूतानि' इति ऋत्विजां न  
प्रतिषेधो भवति, तथात्रापि । (३, २३२)

<sup>3</sup> See chapter 8 of the *Mokṣakāṇḍa* of the *Kṛtyakalpataru*, passim.

he does (including all he thinks and feels), is in effect a law of the conservation of moral energy. Bad *karma* must be neutralized or overcome by good *karma*. Responsibility for action (in the wider sense) lies on the doer, and none else. Man makes or unmakes himself. He carries with him the permanent impression of his actions (*karma*) through countless incarnations. The range of lives or forms into which one might be precipitated by his *karma* is limitless. Within its boundless sweep come men, gods, animals, plants and apparently inanimate objects. In the evaluation of action, looked at from the standpoint of its redemptive power, self-regarding work is lower than the altruistic and unselfish. It is disinterested *karma* that lifts one up. The moral constitution of the universe reflects a benign aspect, and it is part of this that ways of liberation are provided for one who is in the bonds of action (*karmapāśa*). In the time-less social organization, which is repeated in every creation, after every *kalpa*, the means of redemption are provided, in a scheme of social equipoise, which results from every human being discharging his or her appointed duty (*svadharma*). While the evil that a man does survives his mortal dissolution and clings to the self, he may get rid of much of it, before he dies, by resort to suitable means. He who has done evil can expiate his action in two ways, *both* of which must be followed. He can voluntarily or involuntarily undergo at the hands of the king the punishment appointed for his transgression ;—*i.e.* undergo "civil" expiation. He can undergo the prescribed rites of purification (*suddhi, śānti, prayascitta*) and reduce thereby the burden of evil that clings to him from his evil deed. In accordance with this principle, for *every* civil offence or crime, there is besides its appointed penalty in law, an appropriate ceremonial expiation ; and for ceremonial and spiritual derelictions there are civil penalties appointed, which the king will impose. The distinction between secular and religious aspects of life does not exist in Dharmasāstra, and it is a mistake to import the distinction into any branch of ancient Hindu thought *e.g.* Arthasāstra. The distinction

between 'sin' and 'crime' is not real in ancient Indian thought and literature. Thus, in the *Sāmaśikhāna Brāhmaṇa*<sup>1</sup> we find descriptions of rites which are intended as expiations, not merely for sins, but for crimes such as murder. Among the offences for which we find expiations provided in this work are teaching the Veda to a person to whom it should not be taught, (I, 5-10), sacrificing for a person for whom one should not sacrifice (I, 5, 11), seeing or smelling or eating unclean things (I, 5, 12-13), committing minor sins (*upapātaka*), drinking spirits, accepting presents from a king and accepting forbidden presents generally, killing a cow (I, 7, 7), breach of chastity by a Brahmacārin (I, 7, 9) etc. We find expiations provided for what would now be regarded as crimes, such as murder, rape, seduction, adultery with the wife of the preceptor, assault, abuse, theft, and cheating.<sup>2</sup> The interconnection between what will now be termed sins and crimes is shown by the large space devoted to expiation in the *smṛtis*.<sup>3</sup> The social balance is sacrosanct, because on its proper maintenance depend not only individual but collective welfare and the advance to the goal of freedom from rebirth (*mokṣa*). *Mokṣa* or *Mukti*, i.e. release, is freeing the self from the trammels of *karma* and liability to rebirth and consequential endless suffering. Looked at from this standpoint, the entire system of Hindu social organization is one-pointed. It looks to freedom in the only real and final sense, i.e. to *mokṣa*. To ensure the efficiency of the organization to help every one within its sweep to achieve this freedom ultimately and within as short a period as may be possible, a duty devolves on every one to maintain the organization and guard its integrity. Since the *varṇa* in which one is born and the functions he has to discharge in society are not the consequences of what he does in this life, but are consequential on past *karma*, it is

<sup>1</sup> ed. A. C. Burnell, 1873.

<sup>2</sup> See the references in Burnell's Introduction, *supra*, and the *Brāhmaṇa*, I. 6.

<sup>3</sup> Out of 1009 ślokas of शास्त्रव्यवस्था, over 300 are devoted to expiations.



impossible to escape from one's station in society and its duties by mere volition or effort.

Where an organization exists, or claims to exist, for subserving the highest common and individual purposes of its members or of those for whose benefit it claims to exist, any one who questions the authority of the organization or who attempts to abolish or change it, will be regarded as a revolutionary, who must be restrained as much in the common interest as of his own misguided self. The concept underlies any organization, call it Church, or State or Empire, which calls for the submission of individual to the imperatives of the common will. Viewed in this way, the postulates of Dharmaśāstra—its foundation in Dharma, and the eternal Vedic sanction behind Dharma—will not appear as illogical and irrational as they are often represented as being. In rules which claim to be derived from an infallible and unchallengeable authority, there must *ex hypothesi* be internal consistency and moral integrity, however much they may seem to be absent to a superficial view. Revealed systems have no place for a hypothesis of evolutionary change. In this background, apparently contradictory dicta in Dharmaśāstra must be deemed capable of harmonization, because they really do not conflict; and apparently unfair discriminations must be seen to be grounded on sound ethics, because they *cannot* be otherwise.

A perception of the fundamental basis of Hindu life—or to put it differently—of the basic assumptions of the Hindu scheme of life, is needed for the correct apprehension of every branch of Hindu thought, including Dharmaśāstra. It is particularly needed for a just appraisal of the social, political, economic and legal institutions that find their springs in the primary scheme. It is specially so in criminal jurisprudence. Much of modern caustic denunciation of ancient Hindu penal law, and attempts to compare *Artha* and *Dharma* penal laws, to the advantage of the former, (as by the late K. P. Jayaswal) spring from the failure to start the

study from this angle. Such critics, forget that Arthasāstra is not a rejected branch of Hindu thought, that it too has "canonical" sanction behind it, that, as the *Mitākṣara* pointedly observes:<sup>1</sup> "There is no distinction between Arthasāstra and Dharmasāstra as the authors of both are of equal authority (*samānakartṛkātā*). Nevertheless, the chief subject of consideration being law (*dharma*), while matters of polity (*artha*) are of subsidiary importance, the rules of the former have more force."

A fuller exposition of the background of Hindu Dharma-sāstra, of which more salient features have been indicated above, is not possible here. But, in the light of what has been stated, it may be possible to proceed to the consideration of some aspects of the application of the doctrine of private defence against a desperado, which might puzzle modern students, unfamiliar with the context in which the rules and their interpretations have been made.

The general rule that a desperado may be resisted, and that he should be resisted, even to the point of causing his death, is of universal applicability, along with the conditions that govern the exercise of the 'right' (according to modern notions) or 'duty' (according to Hindu ideas). They are in line with modern criminal law. But, from the standpoint of Hindu thought, certain difficulties arise which seem to be reflected in dicta that contradict those laying down the duty. The interpretation of the conflicting rules so as to harmonize them, in strict accordance with the hypothesis that there cannot be any internal discord in a law based on the eternal Veda, has exercised the minds of commentators and writers of digests. They have now to be dealt with.

*Ahimsa*, not causing harm, is a universal precept which finds its source in Vedic sayings like *na himsyat sarvaṇi bhūtāni* (one should not hurt any living being). It

<sup>1</sup> यद्यपि समानकर्तृकतया अर्थशास्त्रधर्मशास्त्रयोः स्वरूपगतो विशेषो नास्ति तथापि प्रमेयस्य धर्मस्य प्राधान्यार्थस्य चाप्राधान्यधर्मशास्त्रं बलवत्सिद्ध्यभिप्रायः ॥ (मिताक्षरा, २, २१.)

is mandatory. Is a person then entitled in resisting a desperado to cause him bodily harm or even death? The duty of resisting to death the desperado is laid on *all* persons, irrespective of *varṇa* or even sex. Effective resistance cannot be offered to an armed assailant, unless the defender is himself armed. But, under the law prescribing duties to members of the different *varṇas*, Brāhmaṇas and Vaiśyas cannot bear arms. Thus, Baudhāyana lays down that a Brāhmaṇa should not use a weapon even for the protection of his wife.<sup>1</sup> Āpastamba lays down that, even for examining it, a Brāhmaṇa should not raise a sword.<sup>2</sup> Medhātithi who considers such prohibitions, holds that the injunction is against *raising* weapons, not against carrying them.<sup>3</sup> He points out that when Manu<sup>4</sup> enjoined a Brahmacārin to carry a bamboo stick (*varṇavam daṇḍam*) it was meant as a protection against militant cattle; and he argues that the rules against having weapons were made to prevent robust students being tempted to use them for other purposes than self-defence. As against these rules, there is the Vedic prohibition of suicide (*atmahatya*)<sup>5</sup> which is repeated by smṛtis. If a person who is assailed by a desperado does not defend himself, he will be killed, and therefore by nonresistance incur the guilt of suicide. Further, there are injunctions to Brāhmaṇas and Vaiśyas to take up arms under certain circumstances. It is

<sup>1</sup> भार्यायमपि ब्राह्मण आयुधं नाददीत । Cited by स्मृतिचन्द्रिका (व्यव. का. page 725) but not found in बौधायनधर्मसूत्र.

<sup>2</sup> परीक्षार्थमपि ब्राह्मण आयुधं नाददीत (आप. च. सू., १, २९, ६).

<sup>3</sup> [अत्र] 'आकर्षणस्य प्रतिषेधो न ग्रहणस्य' । (मेधा., ८, ३४८)

<sup>4</sup> "वैश्वीं धारयेद्यष्टिम्" (मनु, ४४, ३६) इति विधानादनुदितशस्त्रग्रहणाः श्रोत्रियाः । स्वबलाविष्टं भवति न साहसिके बलातिशयवायि शस्त्रम् । अतः साहसिकत्वाशङ्कया शस्त्रग्रहणमप्राप्तं विधीयते । भवन्ति केचिद्वुरात्मानो ये राजपुरुषानपि शूरतमाम्बुषुक्तान् बाधन्ते शस्त्रवतस्तु विध्यतीति सार्वकालिकं शस्त्रधारणं युक्तम् । (मेधा , ८, ३४८).

<sup>5</sup> e. g., Devala (cited in स्मृ., चं., p. 729)—

आत्मत्यागः परत्यागात् पापीयान् पातकादपि ।

पातकैः निष्कृतिः श्रोक्ता कथमात्मनिष्कृतिः ॥

laid down as a duty for these two varṇas to take up arms to protect Brāhmaṇas, and cows, and to prevent lapse from Dharma and the mixture of varṇas.<sup>1</sup> Baudhāyana also expressly exempts from the rule that one should not fight Brāhmaṇas (*brāhmaṇair na yudhyeta*), a struggle with *ātatāyins* (*anyatra ātatāymah*).<sup>2</sup> Manu has clear rules on the subject: <sup>3</sup>“Twice-born persons may take up arms when they are hindered in the discharge of their duties, when the twice-born varṇas are threatened with destruction, in evil times, as well as in self-defence, in a strife for the fees of priests, and in order to protect from violation women and Brāhmaṇas. He who in such circumstances causes death, in the defence of Dharma, commits no sin.” There is also the rule that in civil commotion during an interregnum, when women are molested, Brāhmaṇas are persecuted, there is fear of admixture of castes (*varṇasaṅkara*) the Brāhmaṇa has a duty to take up arms to sustain society.<sup>4</sup> Gautama has ruled that even a Brāhmaṇa may resort to force to rescue a person who is being attacked by a stronger man, and that if in intervention under such circumstances he assails the assailant, it must be deemed self-defence (*ātmatraṇa*) and accordingly blameless.<sup>5</sup>

<sup>1</sup> गवार्थे ब्राह्मणार्थे वा वर्णानां वाऽपि संकरे । शुद्धीयातां विप्रविशौ शस्त्रं धर्मव्यतिक्रमे ॥ (बौ. ध. सू., २, ४, १८).

<sup>2</sup> भीतमत्तोन्मत्तविसन्नाहस्त्रीबालवृद्धब्राह्मणैर्न युध्येत । अन्यत्र आततायिनः । (बौ. ध. सू., १, १०, ११-१२).

<sup>3</sup> शस्त्रं द्विजातिभिर्ग्राह्यं धर्मो यत्रोपकथ्यते ।  
द्विजातीनां च वर्णानां विद्वजे कालकारिते ॥  
आत्मनश्च परित्राणे दक्षिणानां च संगरे ।  
स्त्रीविप्राभ्युपपत्तौ च ज्ञानं धर्मेण न बुध्यति ॥

[मनु, ८, ३४८-३४९] Medhātithi makes a separate sentence of शस्त्रं द्विजातिभिर्ग्राह्यम्, thereby entitling *all* twice-born castes to bear arms.

<sup>4</sup> धर्मो यत्रोपकथ्यते, विद्वजे कालकारिते—राजनि व्यतिक्रान्तेऽसंस्थायां प्रवृत्तायां शस्त्रं ग्राह्यम् । (मेधातिथिः)

<sup>5</sup> दुर्बलहिंसायां चाविमोचने शक्यते । (गौतम० ध. सू., २१; १९).

The duty for *all* varṇas to intervene in resisting the desperado having thus been made clear, we may proceed next to a more difficult question, in which opposed texts have to be reconciled. From ancient times it has been laid down as a principle that the *atātāyin* might be resisted whatever be his status or eminence. Baudhāyana for instance lays down: "He who slays his own Vedic teacher, when the teacher becomes an *atātāyin*, does not become the slayer of a Bhrūṇa."<sup>1</sup> (Bhrūṇahā—slayer of an embryo, or slayer of a learned Brāhman).<sup>2</sup> Manus makes the rule even clearer: "<sup>3</sup> One may slay without hesitation an *atātāyin*, who advances with murderous intent, even if he be one's own teacher, a child, a man of advanced age, or a Brāhmaṇa deeply learned in the Vedas. By killing an *atātāyin*, open or covert, he incurs no guilt; for in that case fury recoils on fury." With small variations this rule is repeated by Viṣṇu, Bṛhaspati, Kātyāyana, Devala, Uśanas and Gālava.<sup>4</sup>

The emphatic form in which this principle is stated, as if no exceptions to it will be allowable, raises difficulties, since it

<sup>1</sup> अघ्यापकं कुले जातं यो हन्यादाततायिनम् ।

न तेन भ्रूणहा भवति मनुयुस्तं मनुयुच्छति ॥ (बौ. ध. सू., १, १८, १२).

<sup>2</sup> सूत्रप्रवचनाध्यायी भूणः [बौ. गृ. सू., १, ७, ८]

<sup>3</sup> गुरुं वा बालशूद्रौ वा ब्राह्मणं वा बहुभुतम् ।

आततायिनमायान्तं हन्यादेवाविचारयन् ॥

नाततायिवधे दोषो हन्तुर्भवति कश्चन ।

प्रकाशं वाऽप्रकाशं वा मनुयुस्तं मनुयुच्छति ॥ (मनु, ८, ३५०-३५१).

<sup>4</sup> गुरुं वा बालशूद्रौ वा ब्राह्मणं वा बहुभुतम् ।

आततायिनमायान्तं हन्यादेवाविचारयन् ॥

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प्रकाशं वाऽप्रकाशं वा मनुयुस्तं मनुयुच्छति ॥ बिष्णुः (६, १८९-१९०).

स्वाध्यायिनं कुले जातं यो हन्यादाततायिनम् । अहत्वा भ्रूणहा स स्यात् न हत्वा भ्रूणहा भवेत् ॥ नाततायिवधे हन्ता कित्वाच प्राप्नुयात् कश्चित् । विनाशार्थिनमायान्तं घातयन्नापराध्नुयात् ॥ (बृहस्पतिः १३, १९, १७); आततायिनमायान्तमपि वेदान्तपारगम् । जिघांसन्तं जिघासीयात् न तेन भ्रूणहा भवेत् ॥ आततायिनि चोत्कृष्टे तपस्स्वाध्यायजन्मनः । यवस्तत्र तु नैव स्यात् पापे क्षीने वधो भृगुः ॥ (कात्यायनः); for गालव and देवल see footnotes 14 and 15.

runs against clear injunctions (*vidhi*) or prohibitions (*niśedha*) which guarantee immunity from harm to one's parents, teachers, holy persons (*tapasvinaḥ*) and such persons from even minor molestations.<sup>1</sup> A man of advanced years is entitled to veneration, while a child is not to be held responsible for his acts. If the rule of Manu, making no exceptions even in such cases, are mandatory (*vidhi*) there is a conflict of mandate and mandate, *vidhi* against *vidhi*, and a *via media*, in the way of an option (*vikalpa*) will not be open in such a case, as both causing death and harm to such persons and overlooking their offence, if they become *ātatāyins*, are stigmatized.

These have to be construed with the dicta of Bṛhaspati and Kātyāyana<sup>2</sup>, who after laying down that even such persons should be killed if they are desperadoes, *add* that if one overlooks the crime, and refrains from killing an *ātatāyin*, of Brāhmaṇa birth and superior attainments, when he could be easily killed, he acquires great merit, literally the fruits of horse sacrifice (*asvamedhaphala*). There are two prose passages ascribed respectively to Saṁvarta and Sumantu, which agree in ruling that there is *doṣa* (sin) in killing an *ātatāyin* Brāhmaṇa or cow.<sup>3</sup> The implication is that there is no *judicial* punishment even in such a case for a Brāhmaṇa, while in the case of non-Brāhmaṇa desperadoes, there is liability neither to state punishment for homicide nor penance if they are slain in self-defence.

It is noteworthy that neither Yājñavalkya nor Nārada has any dicta on the subject. The *Mitākṣara* brings in the

<sup>1</sup> आचार्यं च प्रवक्तारं पितरं मातरं शुक्रम् ।

न हिंस्याद् ब्राह्मणान्मास्य सर्वोच्चैव तपस्विनः ॥ (मनु, ४, १६२).

<sup>2</sup> आततायिनमुत्कृष्टं वृत्तस्वाध्यायसंयुतम् । यो न हन्याद्वधप्राप्तं सोऽधमेधफलं लभेत् ॥  
(बृहस्पतिः) आततायिनमायान्तमपि वेदान्तपारगम् । जिघांसन्तं जिघांसीयात् न तेन ब्रूणहा भवेत् ॥ (कारवाचनः)

<sup>3</sup> आततायिन्यदोषोऽन्यत्र गोब्राह्मणात् । गोब्राह्मणं यदा हन्यात्तदा प्रायश्चित्तं कुर्यात् ।  
(संबर्तः) । नाततायिवधे दोषोऽन्यत्र गोब्राह्मणात् यदा हतः प्रायश्चित्तं स्यात् । (बुधन्तुः).

topic for discussion, *as an illustration*, in commenting on the dictum<sup>1</sup> that a rule of Dharmasāstra will supersede one of Arthasāstra, where the two conflict. Viśvarūpa and Aparārka discuss the question under the enumeration of the five *mahā-pātakins*<sup>2</sup> though the section dealing with *sāhasa* is the natural place for the discussion of the topic.

We may now proceed to summarize the views of the chief commentators or *mabandhakāras* in the order of their respective dates.

Let us begin with Medhātithi (c. 825 A.D.). He holds that Manu, VIII, 348<sup>3</sup> enjoins all twice-born men to carry arms, and to use them in the traditional six cases in which every twice-born has an obligation to intervene with arms. Manu's rule about unhesitating killing of a desperado, even if he be a preceptor, a child or an aged person,<sup>4</sup> is mere commendatory declamation. What is intended is that the duty to resist the desperado is coupled with freedom to kill him, even in extreme cases; it does not mean that in those extreme cases it would justify killing. The text sanctions not only resistance of the desperado but attack on him in such cases as abduction of one's wife etc. whether attempted or accomplished. The unresisted desperado is the worst kind of offender and has his special punishment from the king.<sup>5</sup>

Viśvarūpa, whose commentary on the *Yājñavalkya-smṛiti* is the oldest extant, is not inferior to Medhātithi either

<sup>1</sup> स्मृत्योर्विरोधे न्यायस्तु बलवान् व्यवहारतः ।

अर्थशास्त्रात् बलवदर्थशास्त्रमिति स्थितिः ॥ (बाह्यवचनम्, २, २१).

<sup>2</sup> ब्रह्महा मद्यपस्तेनस्तथैव गुरुतल्पगः ।

एते महापातकिनो यश्च तैः सह संवसेत् ॥

(याज्ञ. ३, २२२ in विस्तरूप, and ३, २२७ in अपारर्क and मिताक्षरा).

<sup>3</sup> See n. 28 *supra*.

<sup>4</sup> Manu, VIII, 350.—गुर्वादिग्रहणमर्थवादः (मेधातिथिः).

<sup>5</sup> इह साहसिके बन्धो नाग्रातः । स बन्धपाकश्चैव दृष्टव्यः । इह त्वधिकतरः यत् उक्तं 'विशेषः पापकृतम्' इति (मिषा, ८, ३५१).

in subtlety or analytical power, or in taking independent views. He belongs roughly to the same period as the great commentator on *Manusmṛti*. Since Yājñavalkya has no text dealing directly with *ātatāyivadhā*, commentators on his *smṛti*, who discuss the topic, bring up the question indirectly. Viśvarūpa takes up the matter in his discussion of the enumeration (III, 222) of the five cardinal sinners (*pañca-mahāpātakīnaḥ*) and the determination of their turpitude.<sup>1</sup> Viṣṇāneśvara brings up the question as an illustration of conflict of authority, under a dictum (II, 21) laying down the superior force of a Dharma text over an Artha text.<sup>2</sup> Viśvarūpa differentiates between types of Brāhmaṇa assailants in cases of homicide and of Brāhmaṇa victims in such cases. The person killed may be one of two types of *ātatāyins*: the enemy in battle, and the desperado who makes a threatening advance. In both cases no *moral* turpitude will attach if the assailant or foe (even if he be a Brāhmaṇa) is killed; and of course there will no criminal liability in either case. If the person killed is not an assailant of either of these types, it is plain murder, which makes the slayer culpable both legally and morally.<sup>3</sup> Viśvarūpa makes a curious distinction here from the standpoint of agency in the perpetration of the murder. If one is hired to murder another person, the turpitude adheres to the hirer, and not to the assassin who actually kills, on the analogy of the merits accruing from a sacrifice, performed for a man by *ṛtviks* (priests) engaged for the purpose accruing to the hirer

<sup>1</sup> See f. n. 39 *supra*.

<sup>2</sup> See f. n. 38 *supra*.

<sup>3</sup> यो ब्राह्मणं स्वातन्त्र्येण प्रयोजकत्वेन वा हन्ति चातयति वा, स ब्रह्महा । ब्रह्महा चैव पतन्ति क्षत्रं इत्यत्र आततायिसङ्ग्रामव्यतिकरेण यो ब्राह्मणमन्वेनाप्रयुक्तः स्वातन्त्र्येण हन्यादन्य वा द्रव्यदानादिना वशीकृत्य चातयति स प्रत्येतव्यः । कुत एतत् । 'आततायिनं हत्वा नास्य प्राणानाच्छेतुः किल्बिषमाहुः' इति वचनात् । आततायिनं आवान्तमिति वचनात् सङ्ग्रामाभ्यनुज्ञा । (विश्वकर्मः, ३, २२२).



rather than to the actual performer of the sacrifice.<sup>1</sup> The context in which this conclusion is reached relates only to the *spiritual* turpitude or liability, *i.e.*, the offence considered as a sin which is capable or not of being expiated. If it was made general, it will be in open conflict with modern ideas of abetment of murder, in which the abetter is punishable in the same way and to the same degree as the actual perpetrator.<sup>2</sup>

It is noteworthy that Lakṣmīdhara ignores the contentious topic, and is followed in this respect by his imitators Caṇḍeśvara and Vācaspatiśra. It cannot be construed as oversight. He upholds the rules which prohibit the infliction of capital punishment on members of the first *varṇa* and of the consideration due to Brahmanas and men of rectitude and learning. But as he makes no reference to the inhibitions of the Kaliyuga (*Kalvarjya*) anywhere in his digest, the interpretation of Manu's dictum (that the *atātayin* may be slain without hesitation, even if he be a preceptor, child, aged person or a highly learned Brāhmaṇa) that it applies not to this age but to former ages, will not be endorsed by him. It is possible that, like his contemporaries, Govindarāja (the commentator on *Manusmṛti*) and Viṣṇāneśvara, he construed the verse as declamatory and as merely intended as an argument *a fortiori*, since manifestly the instances imagined in the verse are most unlikely. A venerated preceptor or a highly learned *vipra* is as unlikely to become a desperado as a child or a man over eighty.

The *Mitākṣara* attempts to meet the conflict of authority thus. The rule that a person who intentionally kills a Brāhmaṇa must atone for it is Dharmasāstra text, while the rules which declare that a Brāhmaṇa desperado may be killed or

<sup>1</sup> See page 7, n. 2.

<sup>2</sup> See *Indian Penal Code*, Sec. 109; and for the English Law of accessory liability, Kenny, *op. cit.*, pp. 86—90. कल्याण (ed. Kane), ८३२-८३४ describes different types of aiders and accessories, holds them to be as much perpetrators as the principals, but leaves discretion as to their punishment to the King : यथासक्यरूपं तु दण्डमेषां प्रकल्पयेत् । .

even a child or aged person, who is an *ātatāyin*, are Arthaśāstra texts which are over-ruled by the former under Yājñalkya's decision. Manu's dictum is not a *vidhi*, i.e. it is not mandatory. The sentences constitute an *arthavāda* (glorificatory or declamatory statement) and embody no injunction (*vidhi*). There is guilt even in accidentally killing a Brāhmaṇa *ātatāyin* in self-defence, when the death has been caused by pure inadvertence and with every intention of avoiding the slaughter of the assailant. But, this guilt will be deemed slight, will not entail state-punishment and will need only a mild expiation. The *Mitākṣara* appears to imply that the dictum really refers to desperadoes other than Brāhmaṇas, and that the latter have been brought in solely to stress the right of defence against the others.'

Govindarāja, who also belongs to the first half of the twelfth century, considers that the statement that even children, old men and learned Brāhmaṇas can be killed if they are *ātatāyins* is an *arthavāda* and argument *a fortiori* (*kaimutika*), while the general rule is contained in the two preceding verses (Manu, VIII, 348-349) holding a person blameless when he kills an enemy in self-defence or in one or other of the stated circumstances in which even non-Kṣatriyas are enjoined to take up arms. He takes the same view as Medhātithi (though he does not mention the name of that authority) as regards the general permission to all *dvijas* 'and others' to bear arms, contained in the first quarter of verse VIII, 346. He who hurts or kills an enemy in one of the stated occasions, with the arms he bears, is not liable for punishment for *sahasa*. There is no culpability, and no liability to either punishment for *sahasa* or for the expiation prescribed for it, in cases of killing an *ātatāyin* of any of the

१ 'नाततायिवधे दोषो ह्यनुर्भवति कश्चन' इत्येतदपि ब्राह्मणादिव्यतिरिक्तविषयमेव । ब्राह्मणादय आततायिनश्च आत्मादित्राणार्थं हिंसानभिसंधिना निवार्यमाणः प्रमादाद्यदि विपद्येन् तत्र खलुप्रायश्चित्तं राजदण्डभाष्येति निश्चयः । (मिताक्षरा, २, २१).

six types mentioned by Vasīṣṭha, when the killing is effected by open or covert means.<sup>1</sup>

Aparārka, who also belongs to the twelfth century, considers the liability to the sin of slaying a Brāhmaṇa under Yājñavalkya's enumeration of the five cardinal sinners (III, 227). He cites the dictum of Vasīṣṭha (wrongly ascribing it to Vyāsa) as authority for the rule that there is no *brahmahatya* when the person killed is an *atatāyin*,<sup>2</sup> but further on he *limits* the exemption to cases in which the assailant is killed when he is actually making the attack or in the course of the struggle, and when it is impossible for the defender to save himself by the application of any force short of that which kills the assailant.<sup>3</sup> The pursuit and slaying of assailant vanquished, is by implication forbidden.<sup>4</sup> As far as possible an attempt should be made, when warding off the attack of the *atatāyin*, not to kill him. Otherwise, there will accrue liability to expiation for the sin of *brahmahatya*<sup>5</sup> Aparārka's deliberate omission to quote *Manusmṛti*, VIII, 351,<sup>6</sup> and the drift of his remarks, justify the conclusion that the destruction of an *atatāyin* by *secret* means such as sorcery (*abhicāra*) is not regarded by him as allowable, though to commentators

<sup>1</sup> ब्राह्मणादिभिश्च खड्गादि आयुध गृहीतव्यम् । यस्मिन् काले वर्णाश्रमिणां धर्मं कर्तुं न दीयते चौरादिभिः, तत्र तथा द्विजादीनां राजाभावपरन्तकाक्षेपकारादिभिः कालजनिते वर्णानां सङ्करे, तथा आत्मनश्च शरीरदायादिरक्षायां, दक्षिणामुबन्धिनि धने अपहारनिमित्तसंप्राप्ते, स्त्रीब्राह्मण-रक्षायां च, कूटयुद्धेन तेन शस्त्रेण अन्यायगतिकः परा हिंसनं प्रत्यवैति । एव चात्र साहसदण्डो न कार्यः । वशिष्ठायुक्ता गुरुबालवृद्धब्राह्मणानामप्यन्यतमं आततायिनं अविलम्बमानो हन्यादेव किमुतान्यमपि पूर्वार्थवादमायस्यात् । प्रकाशं युद्धेन अप्रकाशं चाभिचारेण च आततायिमरणे हन्तुर्न कश्चिदपि अधमदण्डप्रायश्चित्ताख्यो दोषो भवति ।

<sup>2</sup> आततायिनं तु ब्राह्मणमपि हतवतो न ब्रह्महृत्यं इति व्यास आह । (पृ. १०४२).

<sup>3</sup> तद् व्यापारनिवारणं च यत्र वधमन्तरेण न संभवति तत्रैव तद्वधानुज्ञा । यत्र तु दण्डशस्त्रादिप्रहारमात्रेणैव शक्यो निवारयितुं तत्र तु तद्वधो दोषनिमित्तमेव । (पृ. १०४३).

<sup>4</sup> अत्र च वर्तमानाभिधानादिव्यापार एव आततायिन उच्यन्ते । (पृ. १०४३).

<sup>5</sup> यत्र गोब्राह्मणवधादते तत्प्रहारमात्रादिना शक्य आत्मा त्रातुं तत्र तद्वधकारी ब्रह्महत्यादि-पातकवान् भवत्येव । (पृ. १०४४).

<sup>6</sup> नाततायिवधे दोषो हन्तुर्भवति कश्चन । प्रकाशं वाप्रकाशं वा—[८, ३५१].

like Govindarāja, the words “*prakāśam vā aprakāśam*” refer to the mode of removal of the assailant, and not to the mode of his attack on the offender. Consideration for even a manifest offender is an emphatic recognition of the right to freedom from molestation and loss of life and liberty of every individual, and it is significant that the writer who upholds the right was a king.

Aparārka's strong commonsense is shown by his observations on the well-known dicta in *smṛtis*<sup>1</sup> which refer to giving food, shelter and fire to thieves as themselves equal to thieves and punishable as such, and which roughly correspond to the rule in modern law about harbouring offenders.<sup>2</sup> Aparārka brings the topic up in his discussion of what constitutes a *mahapātaka*. If one gives food (*bhaktadāyakaḥ*) to a criminal, with the object of encompassing some one's murder, then the giver of food is as guilty as the actual perpetrator, but not otherwise. If the gravamen of the offence of “harbouring” (to use the modern expression) lies in merely giving food or necessities to a person, who manifestly needs them, then, by analogy, a father is culpable for giving birth to a son, who turns out a criminal, and a person who, as an act of charity, digs a well into which a Brāhmaṇa accidentally falls is guilty of the offence of *brahmahatyā*.<sup>3</sup> If a Brāhmaṇa who has been assaulted, or robbed of all his belongings by another person, wishes to make him suffer the sin of his death, and with that end

<sup>1</sup> अग्निदानं भक्षद्विधेयं तथा शलावकाशदानं ।

सन्निधातुं च भोवस्य हन्त्याचौरमिवेश्वरः ॥

(मनु, ९, २८८); भक्षवकाशाभ्युपक्रमन्त्रोपकरणव्यायान् । इत्या चौरस्य वा हन्तु-  
र्जनतो दम उत्तमः । (याज्ञ., २, २७६).

<sup>2</sup> Cf. *Indian Penal Code*, Section 212.

<sup>3</sup> भक्षदायकादयः परमरणमभिसंधाय यदि भक्षादि प्रवच्छन्ति तदा बधहेतवो न भक्षादि-  
दामभागेण । यदि तन्मात्रेण हेतुता स्यात् तदा पित्रोरपि पुत्रं जनयितोः तत्कर्तृकासु कुशलाकुशल-  
क्रियासु हेतुता स्यात् । धर्माद्यनिर्मितकृपाद्यै च प्रमादपातिबाह्यमृत्युहेतुता कृपकर्तृरापद्येत । न  
चैवमस्ति कारणकारणत्वेनाकारणत्वात् । (पृ. १०४२).

commits suicide by throwing himself into the above well, it is the person aimed at (*akṛṣṭah*) who becomes a *brahma-ghātaka*—and not the well-meaning provider of the well.<sup>1</sup> Aparārka envisages here a case of conflict between ethics and law, when one is called upon to decide between his humane feeling to give food to a starving wretch, or abstain from doing so from suspicion or even knowledge that the famished person is a thief or criminal.<sup>2</sup>

Kullūka (c. 1225 A.D.) quotes with approval the opinion of Medhātithi and Govindarāja that the mention of assailants like learned Brāhmaṇas is merely to emphasize the conclusion by an *a fortiori* argument. If the assailant is a Brāhmaṇa the assailed person should try to evade the *sin* of killing such a person (which will accrue irrespective of the cause of intervention) by flight or other means, but if that be impossible, the assailant might be killed unhesitatingly.<sup>3</sup> This possibility is considered and passed over by Medhātithi, obviously because one is under an obligation to go to the rescue of women and others who are attacked, and if the *atātāyīn* in such cases is a Brāhmaṇa, flight for the purpose of avoiding the sin of *brahmanahatyā* will be a manifest dereliction of the duty of rescuing those violently attacked.

*Smṛticandrika* (which belongs to the same period as Kullūka has a long discussion on the subject, in which all the relevant authorities are cited and considered.<sup>4</sup> Its conclusions

<sup>1</sup> यथाहमनेन आकृष्टस्तद्वितो निर्वनो वा कृत इति आत्मानं हन्मीत्यभिसंधायात्मनि व्यापादितं भवति, आक्रोशादिकर्तुः तद्व्यापत्तौ हेतुता, न पुन कृपादावेवं, न हि तत्र भवति यस्मादेवदत्तेनार्थं कृपो निर्मितः तस्मादहमत्र पतामीत्यभिसंधिः । यत्र तु आक्रोशताडनादिसंबन्ध-मन्तरेण भ्रान्त्यादिवशेन परमुद्दिश्य ब्राह्मण आत्मानं हन्ति तत्र हन्तुरेव दोषः । (पृ. १०४२).

<sup>2</sup> Aparārka is more reasonable and humane than the authorities who punished as 'harbourers' those who gave drinking water to the persons who undertook the march to Vedāranyam in the 'Salt Satyāgraha' of 1930.

<sup>3</sup> यद्येवमतमागच्छन्तं विद्याविभित्कृष्टं पलायनादिभिरपि स्वनिस्तरणाशक्तौ निर्दिचारं हन्यात् । येषातिथिगोविन्दराजौ तु गुर्वाक्षिकमपि हन्यात् किमुतान्वयमपि इति व्याचक्षते । सम्भार्यमुखावधिः c, ३५०).

<sup>4</sup> Mysore edn. व्यवहारकाण्ड, pp. 724-732.

are briefly these. Not only in self-defence but in six other instances, upheld traditionally for such intervention, even Brāhmaṇas and Vaiśyās can use arms and fight. The class of *ātatāyin* includes not only assailants but also animals. Among them there may be Brāhmaṇas of merit as well as kine, both of whom are upheld as immune from attack or slaughter. The *ātatāyin*, who rushes towards a person with the obvious intention of killing, may be killed by the person attacked, and no sin or state punishment will follow the act. Medhātithi's view is correct that the assailant is killed because of his character as a desperado, and not because he has accomplished or failed to accomplish his object. *Smṛticandrikā* accordingly holds that the criminal can be killed even after he has killed the assailed person, or ravished the woman he has assualted criminally.<sup>1</sup> The desperado, who has been prevented by the defender from committing the offence he had come for, and is made to desist, cannot be killed without sin after he is rendered powerless for harm. He should be taken prisoner and handed over for judgment. While the Brāhmaṇa desperado, who comes with the intention of killing may be killed with impunity and without hesitation, the same person, if he only makes an unsuccessful attempt to abduct or outrage a wife or seize property is not to be killed but any harm, which is not mortal done to the assailant is blameless. In all cases emphasis will be on methods of resistance which are only in accord with Dharma (*dharmaṇa ghatayan*).

The consideration of the topic of *ātatāyivadha* may be closed with a summary of the discussions of the question by three of the most prominent authorities of the first half of the seventeenth century, which witnessed a great efflorescence of *Dharmasāstra* at Benares. In order of seniority in age

<sup>1</sup> कृतवानिति आततायी नोपेक्ष्यः अग्रकायवशेऽपि दोषाभावं वदन् अनुव्युपगमं कृत्वा गतेऽप्यातत, नि विषदानादिना वधो न दोषाय इति दर्शयति, उपपन्नसयवे विषदानासंभवात् । (pp. 728-729).

the first of these is Nandapaṇḍita, whose extensive commentary on Viṣṇusmṛti, named *Keśavavajayanti* or *Vajayanti* for short, is virtually a digest, just as other early commentaries like the *Mitākṣarā* were. The second is Mitramiśra the author of *Vīramitrodaya*, which has the distinction of being the biggest and most complete digest of Dharmaśāstra composed. The third is Nīlakaṇṭha Bhaṭṭa, the younger contemporary of the other two at Benares and the author of the *Bhagavanta-Bhāskara*, with twelve sections, each of which dealt with a head of Dharma and was named a *Mayūkha*. Mitramiśra's remarks on the subject are brought in at the beginning of the *Vyavaharaprakāśa*, the section dealing with *Vyavahāra*, in his *nibandha*. He follows the lead of the *Mitākṣarā* in taking up the question as an illustration of the conflict of laws and of the need to use *yukti* in determining controverted topics and not depend merely on the literal interpretation of the texts.<sup>1</sup> Nīlakaṇṭha finds room for the topic in both his *Rāja-Nītimayūkha*<sup>2</sup> and *Vyavaharamayūkha* under *sāhasam*.<sup>3</sup> Nandapaṇḍita's work, which has not been hitherto accessible even in manuscripts, is now being published serially in the Adyar Library Bulletin.<sup>4</sup>

Mitramiśra passes in review earlier discussions. His own position is this. The general principle is that no living being should be hurt. Whoever violates this rule is liable both to civil punishment and to expiation, according to the nature and extent of the injury inflicted. The rules which call upon even Brāhmaṇas to take up arms in certain circumstances—generally speaking in self-defence or in defence of others or to quell disorder—and as a consequence, confer on them the freedom to kill their opponents is an exception to the general

<sup>1</sup> *Ātatāyivadhā* is one of three cases considered by Mitramiśra to prove the necessity of intelligent construction of rules (pp. 13-14, Chowkamba edn.)

<sup>2</sup> *Nītimayūkha* (Gujarati Press edn., 1921, pp. 99-100).

<sup>3</sup> Ed. Kane, 1926, pp. 240-242.

<sup>4</sup> It is being edited for the Adyar Library by the present writer and Mr. A. N. Krishna Aiyangar, M.A., L.T.

rule. Under this exception killing a Brāhmaṇa will entail neither punishment nor expiation. The verse (Manu., VIII. 350) that even a *guru* or a child or an old man can be killed is an exception to the exception,<sup>1</sup> and it limits exemption from expiation and punishment except when they too are slain only in self-defence, or through inadvertence in the course of a struggle.

Nilakaṇṭha accepts the conclusions of *Smṛticandrika* as correct in both his discussions of the topic. A Brahmanā felon, who advances with murderous intent, may be slain; a Brahmanā felon who commits or attempts to commit anything less grave than homicide cannot be slain but may be subjected to any rigor short of death; and in *all* circumstances, *atatāyins* of *all* types who belong to the other *varṇas* can be slain without compunction. He takes Sumantu's text laying down that "there is no sin in putting an *atatāyīn* to death, unless the *atatāyīn* is a Brahmanā or a cow"<sup>2</sup> as establishing the standing rule, to which the other rules about killing even Brāhmaṇas, children, old men etc., are only exceptions. As regards such texts, he contends that they are not mandatory, *i.e.*, they do not lay down that the Brāhmaṇa aggressor *must* be killed—and are declamatory (*arthavāda*) and they are brought in as an argument *a fortiori* (*karmutikānyāya*). This is his position in the *Nitimayūkha*. In the later *Vyavahāramayūkha* he reiterates it but advances the further argument that under the list of actions forbidden in *Kalyuga* (*Kalvarjya*) the killing of the Brahmanā *atatāyīn* is specifically prohibited in the present age, and that the texts which lay down the permissibility of, or the obligation to kill a Brāhmaṇa desperado were valid only in past *Yugas*, and are now obsolete.<sup>3</sup>

<sup>1</sup> अथ तु प्रतिभाति सत्यपि 'गुरुं वा' इत्यादीनां प्रतिप्रसवविधित्वेन तेषां अर्थशास्त्रत्वम् । (व्यवहारप्रकाशः).

<sup>2</sup> न आततायिवधे दोषोऽन्यत्र गोत्राहणात् । (सुमन्तुः).

<sup>3</sup> कलौ वधोद्यतस्याततायिनो विप्रस्य हननं निषिद्धम् । युगान्तरे तु वध्य एव । अन्यस्त्वाततायिविप्रः सर्वेष्वपि युगेष्ववध्यः क्षत्रियादिस्त्वाततायी सर्वोपि सर्वयुगेषु वध्य इति हिक् । (व्य. मयूख., १४२.)



Nandapaṇḍita also considers that the texts on the killing of a Brāhmaṇa *atātāyīn* are not mandatory and lack Vedic sanction,<sup>1</sup> and that the illustrations of the extent of the right of self-defence—i.e. that in the exercise of the right one might even kill his own teacher, or a child or a man of venerable years—are brought in by way of stressing the right and are not to be taken literally. They help an *a fortiori* argument. If we look at the texts we find that the *smṛtis* seem to contradict one another, while of course it cannot be the case. Thus, it is laid down that it is wrong *not* to kill an *atātāyīn*, again wrong to kill him, and still again that it is meritorious not to slay him, when he is in your power. These contradictions are unreal. The first set of rules apply to *atātāyīns*, who are not Brāhmaṇas or cows, and who need not be spared; the second relate to desperadoes who are not a danger to life but to property etc.; and the third to cases in which an assailed person can escape the sin following the slaughter of an excepted *atātāyīn* by flight or other means of escape<sup>2</sup> from inflicting a mortal injury on the assailant. It will be seen that Nandapaṇḍita stands for the immunity of the Brāhmaṇa and the cow from death, even in self-defence. He does not defend the position by referring to the inhibition of the killing of Brāhmaṇa *atātāyīns* in the Kaliyuga. This is significant as the list of inhibitions in Kaliyuga (*kalivarjya*) was well-known in the 17th century.

We may now restate the position of Dharmasāstra i.e. the 'Hindu Code' on the right of self-defence. The rules of the *smṛtis* appear on the face of it to recognize the right of every man to his own freedom and to resist any form of personal attack, without any exception, based on the extent to which resistance could be carried and the persons who can be resisted to the limit of causing the death of the aggressor. The

<sup>1</sup> नायं विधिरागमाश्रितत्वात् । (वैजयन्ती).

<sup>2</sup> इदमपि पलायनादि असम्भवे चोदितव्यम् । (वैजयन्ती)

*right* (as it will seem to modern minds) is really a *duty*; for it is a fundamental duty that every person should prevent his own death. As such a duty can hardly be fulfilled effectively unless one is armed to resist an armed attack, exceptions have to be made to the rules restricting the duty of social defence and the capacity to bear and use arms to Kṣatriyas. If in normal times every person is not tied up to the duties (and consequential inhibition) of his *varṇa*, the social order will be upset. For example, the ordinary functions and duties of the first and the third *varṇas* are not compatible with military pursuits or the temptation to use arms; a teacher and a trader have no use for them. There should be *no* laxity in the rigor of the delimitation of functions. This is why Āpastamba will not allow a Brāhmaṇa to draw a sword (from its sheath) even for an inspection, and Baudhāyana will not allow a Brāhmaṇa to possess arms even for protecting his wife. Āpastamba shows the germ of the idea of different rules of Dharma for different cycles or ages, in his declaration that to bear arms will be a dereliction of duty (*vyatikrama*) and the derelictions of the kind in past ages cannot confer the same right on one in this age, because the men of an earlier age possessed a power (literally 'lustre' *tejas*) which enabled them to overcome the violation of the rule.<sup>1</sup> The position of the early *sutrakāra* relates only to the consideration of *one* side of the question: is it right or wrong for the Brāhmaṇa to have and use arms? Obviously, the prohibition of a Brāhmaṇa to use arms, will, apart from all moral imperatives prohibiting every one from criminal actions, apply to a desperado of that caste also. But, such a person has to be dealt with only by the 'king', i.e., by the state or society, and awarded the proper punishment and penance for his crime and sin. It will not justify summary justice that

<sup>1</sup> दृष्टो धर्मव्यतिक्रमः साहसं च पूर्वेषाम् । तेषां तेजोविशेषेण प्रत्यवायो न विद्यते (आप. ध. सू., १, १३, ७-८).

<sup>2</sup> 'न हन्यात् सर्वाणि भूतानि' इति श्रुतेः । (वे.)

may be inflicted on a felon by a person who has been attacked. There is also the divine rule, resting on the Vedic sanction, not to harm any living being.<sup>1</sup> A Brāhmaṇa who is subjected to a murderous attack by another Brāhmaṇa transgresses the rule against bearing and using arms, and the rule against harming any being, and if he kills his assailant, he incurs the additional *doṣa* of brahmanicide (*brahmahatyā*) which is one of the five cardinal sins for which there is only the most severe expiation (*mahāpātaka*); and there is also ordinarily capital punishment. The assailant is of course equally an offender against both rules, and is in addition more culpable by his manifest intention of committing murder. He is an outlaw, to whom the protection of ordinary law is unavailable; he can therefore be summarily killed when resisted in the perpetration of his crime. This general principle, which will be unassailable, as between man and man, is modified when the assailant belongs to the first *varṇa* or, among animals which *may* be able to kill with fangs, claws or horns, is the sacred cow. Are they to be protected to the extent of the would-be victim of the murderous attack meekly submitting to the attack and losing his life, rather than violate the sanctity of the aggressor? Obviously, this would be to ask for too much of human nature. There is also a duty on every one to save himself,<sup>2</sup> which will render submission to a murderous attack mere suicide (which is severely condemned). The law will not accordingly admit of any exception to the rule that in self-defence any manifest criminal, whose assault causes an apprehension of death, can be slain in self-defence without incurring reproach, state punishment or even spiritual culpability necessitating rites of expiation. This was probably the original position reached as regards to the unrestricted character of private defence against felonious attack, and its permitting even the killing of

<sup>1</sup> सर्वत एव आत्मानं गोपायेदिति श्रुतिः । (वै.)

<sup>2</sup> Cf. *Manusmṛiti*, Books I, XI and XII, and *Yājñavalkya Smṛiti*, III, *passim*.

the assailant (irrespective of his position or status) in pure self-defence.

Life and person are not more entitled to protection than a woman whose chastity or freedom are threatened with violation. A self-regarding act is morally on a lower level than a disinterested one. In building up the means of overcoming the effects of one's *karma* (which propel a person into new lives, after he finishes his mortal career) disinterested action (*niṣkāma-karma*) has a very high place. The humane impulse to run to the rescue of a woman who is attacked by a desperado is reinforced by the theory of the merit of disinterested service. A social or civic duty has thus a religious sanction also behind it. The defence of a woman against outrage is not inferior to the defence of a man's own life or freedom, in the imperative call to his manhood to resist the outrage ; it may even be superior, in view of its disinterested character. If it be granted that the mystic sanctity attached to the first *varṇa* and the cow has well-founded justification in a scheme of existence which thinks in terms, not of the span of human life, but of eternity, and whose scale of values rests on cosmic and not mundane reactions to individual *karma*, the inclusion of the protection of both these in the category of defence against a felonious attack may be intelligible. Modern society does not require any arguments to convince it of the duty of every one to intervene to the limit of his powers in defence of society in social and political convulsions. The extension of the case of self-preservation and the arming of disarmed classes is logically capable of extension to other cases. The traditional six instances (in which even the neutralized Brāhmaṇa has a duty to intervene and fight) emerge in law, and those who intervene in them are accorded the protection or immunity from consequences that is obviously due to one who is fighting desperately for his life against a murderous enemy. A corresponding extension of the applicability of the term *atātayin* (which may be *roughly* treated as equal to felon who is beyond the protection of law) is

demanded. The ravisher, the kidnapper, the destroyer of public utilities (like irrigation bunds), the violent trespasser, the robber who is ready to kill, and many others come within the category. The common feature of them all is that in the perpetration of their nefarious acts, they *must* be resisted, and they can even be killed if it is not possible to save their victims in any other way. In their attitude to the immunities enjoyed by private persons in the resistance to violent attacks against themselves or against their wives or property, or attacks on others, and in grave social crimes, modern law has not travelled far from ancient Hindu criminal law. Nor have the safeguards against the hasty or improper use of the immunity been more carefully evolved and defined in modern law than in *Dharmasāstra*. In one respect (attitude to treatment of 'harbouring') the older law will be found to be more reasonable. Such questions as intention, mental state of the assailant and the defender, the exact point at which a desperado ceases to be a menace (and need not therefore be subjected to summary justice) and the upholding of the right of even a criminal to elementary human rights, will be seen to be discussed with independence, vigor and relentless logic by Hindu jurists who, between themselves, are prepared to differ and not meekly bow to mere authority. These features will not strike any one familiar with the literature of ancient Indian thought as new or ungeneral. But, the same jurists have discussed with acumen and subtlety the limits of the exemption of the *Brāhmaṇa*, or the child or the sage, if they prove a menace to one's life or liberty at any moment. The texts and commentaries which uphold the immunities cannot be summarily dismissed as superstitious or as manifestations of selfish class consciousness and partiality. Hindu India has not known of a clerical class or such immunized institutions as a church and "benefit of the clergy." The Hindu jurists who stand for wide safeguards against the abuse of even the duty of self-defence, and who uphold as a virtue abstention from killing a disarmed desperado, are not mawkish sentimentalists

but hard-headed men of the world who condemn, in public interests, the application of more force, even in self-defence, than is absolutely necessary for safety of person or property, and who abhor lynch law. The discussions of lawyers who consider with meticulous care the limits of immunity which may be accorded to the aged, the infirm, the feeble-minded or those under violent emotion, (spontaneous or artificially induced) and who uphold at the same time the inviolability of the person and life of a Brāhmaṇa, should make one pause before dismissing them as due to unreasoning prejudice or communal feeling. Their views prevailed in actual life, and guided administrations. The lawyers who gave voice to the conclusions were a mere handful of men, among the microscopic minority that constituted the first *varṇa*. Wealth, political position and armed strength, and even organization, such as have enabled oligarchies known to history to maintain their power and privilege, were not theirs. Neither the people nor their rulers were illiterate or ignorant. Nevertheless society acquiesced in the views, and rulers like Aparārka concurred and must have obviously put them into force. In the seventeenth century, when *mbandhakāras*, who were masters of Mīmāṃsā and Vedānta abounded in Benares, and digests of Dharma were composed under royal patronage, their authors re-examined the question, and came to the conclusion that the immunities of the Brāhmaṇa *ātatāyīm* were clearly laid down in the scriptures. The accident that such mediaeval writers were Brāhmaṇas (though living under Moslem rule) has lent colour to the charge that they defended their own order, inspired by selfish class prejudice. What had these writers to gain by standing up for an *academic* position, in an age when the immunity was not likely to come within practical politics? Their mental trend and their training made them attach little value to wordly advantages or to any hankering for life, for themselves or others. A writer should not be hastily accused of inconsistency if there seems to be a discord between *our* notions of right and wrong and *his*. We must

know his conception of ultimate realities, and of the society in which he lived and which responded to his guidance. To the thoughtful Hindu our life is a mere hyphen between two eternities. In a cosmic scheme, which seeks to transcend time and space, the dominating position of an irresistible law of consequences (or retribution), necessitates consideration of only permanent welfare and not of transitory, and the concentration of all human effort on attaining the goal of liberation from the rebirth, and the re-sentencing to the misery, which we call life. The idea that every man must—to borrow a western expression—"bear his own cross" *i.e.* work out his expiation by suffering is implicit in the belief. Hindu thought, dominated by the doctrine of *karma*, knows of no vicarious expiation. What Dharma does to help a person is to show him the way to redeem himself, and shorten the pilgrimage of the self through milliards of births. The way of a moral derelict is long and weary. The modes of retributive cosmic justice are many. They include reincarnation, in higher or lower forms of life, detention in supramundane spheres to undergo appointed penal means of purification which burn up the effects of the lapses, and the determination of the station in life that the being will occupy when projected again by *prāktana-karma* into this life. The king (as head of society) has a two-fold duty : to prevent wrongs and to punish wrong-doing. Punishment is not meant to vindicate an outraged law, but is deliberately remedial and curative. He who undergoes punishment, at the hands of the king, for an offence against Dharma (*i.e.* law or morality) goes far to shed the *duṣkarma* that results from his offence. The punishment takes the form of a civil penalty (fine, imprisonment, stripes, and death) and expiatory rites. It is not the king who is defied, when a person commits a crime, but Dharma. The king is not even the author of retribution—for retribution is inevitable as a law of nature. An offender may escape the policeman, judge and king, but he cannot escape the eternal law and its sentence. King and priest step in to help, and

not to be the implementers of social retaliation. In Hindu belief the penalties and the expiations, which are indicated in *smṛtis*, are based on the experience of seers (*ṛṣis*) who have indicated them. This is why the minutest variations in penal rules between *smṛti* and *smṛti* are scrutinized by legists and canvassed anxiously and reconciled. They do not ask why a *Brāhmaṇa* is born one, and why a cow is 'sacred ;' the fact that they are so is simply accepted. The law of *karma* is inexorable. To its operation there can be no impediment, and no exceptions. It admits of no immunities or privilege. The desperado who forfeits his life, either by judicial sentence or in a struggle, has made an expiation which he who is immune from civil punishment and mortal retaliation is denied. From a long-range view the latter is worse off than the former. This is in accordance with two principles which underlie *Dharmasāstra*. They are : (1) there is no offence, civil or moral, for which there is no ultimate expiation *i.e.*, there are no irredeemable sins ; (2) punishment and expiation are proportioned not only to the crime or offence but to the mental and physical capacity of the guilty person, and to his position in the social order. An offender may be dealt with by the king, or may, in extreme cases, suffer summary justice, as in that of the desperado ; and in any case he will be dealt with by the law of consequences, which we call *karma*. It is essentially a question not of punishment or immunity, because punishment is inevitable, but of the authority which should inflict it. The first *varṇa*, like every other, has its appointed duties, which must be done, if any member of the *varṇa* is to escape the guilt of a lapse. An examination of its duties and functions will disclose their uneconomic, and unworldly character, and from a modern layman's standpoint their *unattractive* nature. Social pre-eminence and the prestige which accompanies it are the only rewards for its members. Poverty and a hard life of study, meditation, unremunerated teaching, and service to others in educational and spiritual endeavours are to be their preoccupation,



according to the *smṛtis*. In a system of social organization which claims to rest on sanctions which are super-mundane and eternal, and whose efficiency depends on willing acceptance of every member of the organization of his duties, the upset which follows any disturbance is more to be feared, for its effects, seen and unseen, than overlooking the liability of a few guilty persons to the penalties which they seem to merit, looked at from a political angle. The immunities which churches and the clergy have claimed have rested on some such principle. Brāhmaṇas had no organization giving them a sense of corporate unity and the strength it confers. They were unlike the Mediaeval Christian Church or ecclesiastics, who claimed the "benefit of the clergy" in courts of law. They were not welded together for common action and purposes like the Buddhist *sangha*. Their meek acquiescence in the hard conditions of their lives will be co-ordinate with the undisturbed condition of the social order, of which the features of their lives were consequences. From the standpoint of statesmanship it was simply not worth while to upset an *academic* right of immunity, that might never be claimed, merely to vindicate a superficial equality of all men, irrespective of birth, education, equipment and capacity. In every society, ancient or modern, certain persons or classes (e.g. Government servants generally and the police particularly) are "protected" by the grant of immunities unavailable to the common run. The justification for such discrimination is found in the prior claim of mass-interest over individual interest. If secular purposes and views limited by a single life or a small group, can justify such discrimination, even today, can it be contended with force that it is monstrous to uphold similar immunities for which the justification is found by men whose vision is focussed on a goal so remote as to be invisible to untrained eyes, and on the attainment of a result in a future so distant in time as to be reckoned in supra-astronomical figures, and imponderable to all who do not reject a materialistic view of existence? In

passing judgment on institutions, they should not be judged apart from their setting. But this has been the practice of the critics of Hindu institutions who undertake to explore and elucidate Dharmasāstra and who ignore the fact that every system of law must be related to a specific scheme of life, or philosophy. Jurisprudence has much to gain by a study of the philosophical bases of legal systems. Even superficial studies of the *vyavahāra* sections of Hindu Dharmasāstra have revealed to students the acuteness, logic and "modernity" of Hindu jurists. They recognize merit when the old conforms to the new, and the jural ideas of the east to those of the west. That is not a good test. There will be more profit in studying points of difference and in tracing their sources in divergent lines of thought. To the student of Dharma, *vyavahāra* rules, *i.e.*, those rules which come before law courts, form a trivial part of the *corpus* of Dharma. Those who seek the aid of courts of justice or are brought up before them formed then, even more than today, quite a small fraction of the population. The Hindu seeks to harmonize forensic law with the imperatives of Dharma, *i.e.*, the mode of existence dictated for the upkeep of the social order and for the attainment by every one of the highest purpose of life. The modern legist wishes to harmonize standards of conduct with the law of the land as laid down by the state. We see it daily in the ever-widening circle of offences against the state. As legal justice may differ from ethical norms, so cosmic justice may differ from individual justice if the basis of conduct be found in a philosophy that reveals ultimate reality and has no use for what simulates it. To a great modern lawyer like Lord Haldane, philosophy is a diversion. To a Hindu jurist, Vedānta and Mīmāṃsā are not merely preoccupations, but basic studies. It will seem absurd if a revised "Blackstone" discusses the problems of after life, the evolution of the world and moral consciousness; but, it is an ordinary feature of every major *smṛti* and digest of Dharmasāstra.

The topic of the immunities of private defence, in modern law and in Dharmasāstra, in their resemblance and in their differences, stimulate enquiry into the causes of the difference. It is only, from such comparative studies and the search for basic principles that a better system of law can be evolved for the lasting good of the world.

## MANTRA-RUBRICS IN RITUAL LITERATURE : NEW LINES OF INVESTIGATION

BY

DR. V. M. APTE

THE Sūtra texts of the Vedāṅga, called Kalpa are composite productions. In them rubricated at appropriate intervals in the midst of a continuous and detailed description of the ritual in the form of Sūtras are Mantra-citations from the Saṁhitās and Brāhmaṇas, intended for liturgical employment. The study of these Mantra-rubrics opens up such a rich field of research that I feel it necessary to indicate, however briefly, in this short paper, the various lines of investigation that can be profitably pursued in connection with them, *particularly as it is, comparatively speaking, a neglected branch of research!* The connotation of the term 'Mantra' is here extended so as to comprise all types of liturgical formulæ, metrical and prose, namely Mantras drawn from all the Saṁhitās, passages from the Brāhmaṇas, *yajus, praiṣa, gāthā* etc. It would be relevant to mention in this connection, that some of the lines of investigation adumbrated here have been explored by me in my two monographs entitled *R̥gveda mantras in their ritual setting in the Gṛhya Sūtras, (with special reference to the Āśvalāyana Gṛhya Sūtra)*, and (2) *Non-R̥gvedic Mantras rubricated in the Āśvalāyana Gṛhyasūtra : sources and Interpretation*<sup>1</sup> and by Dr. P. K. N. Pillay, (Lecturer in Sanskrit, the University of Travancore,) and Dr. S. A. Shukla, (Research

<sup>1</sup> Published in the *Bulletin of the Deccan College Research Institute*, and the *New Indian Antiquary*, respectively.

Professor, Kaivalya-dhāma, Lonavla), in the two Dissertations which they prepared under my guidance at the Deccan College Research Institute, Poona, and which were approved for the Ph.D. Degree of the University of Bombay. But, as my two monographs together deal with the Mantra-rubrics only in one Sūtra text, and as the two Theses mentioned above, though voluminous enough, together exhaust the Mantra material *only in the marriage chapters* of all the extant Gṛhya Sūtras, I am tempted to make out a powerful plea for the pursuit by scholars of the many fruitful and interesting lines of research indicated in this paper in connection with the Śrauta Sūtras, the Brāhmaṇas and the later Saṃhitās. The inclusion of the other Saṃhitās in this list of ritual text-books belonging to the Vedic age is perfectly in order because, when a Ṛgveda Mantra appears in the Taittirīya and other Saṃhitās, it appears in a ritual setting, which is of great value in understanding the subsequent phases of the liturgical employment of that Mantra in later literature, namely the Brāhmaṇas and the Kalpa Sūtras and because, *from this point of view*, the other Saṃhitās are *the earliest ritual texts extant*.

(1) An interesting problem raised by these mantra-rubrics is their *applicability* to the ritual context, situation, or setting in which they are liturgically employed in ritual literature. Their applicability has been so seriously questioned by some Indologists that Edwin W. Fay in his *The Ṛgveda Mantras in the Gṛhya Sūtras*,<sup>1</sup> makes the following remark, "I distinguish the following degrees of applicability or *as it may be, inapplicability*, of the Mantra to its rite" (Italics mine)! When in one of the two monographs mentioned above, I carried out an investigation of this problem with special reference to the Ṛgveda Mantra-rubrics in the Āśvalāyana Gṛhyasūtra, the results turned out to be significant and interesting beyond my expectations! I found that no student of this problem could ignore the very

<sup>1</sup> *Dissertation*, Roanoke, Va-1889, p. 14.

vital fact that the liturgical employment of a Ṛgveda Mantra in a later text-book of ritual like the Āśvalāyana Gṛhyasūtra could never escape the influence of the long tradition of such employment as established earlier by the rubrication of the Mantra in question, in the Saṁhitās of the other Vedas, the Brāhmaṇas and the Śrauta Sūtras. A historical review of the successive phases of the liturgical employment of a Ṛgveda Mantra in these earlier texts is necessary at least when the original Ṛgvedic setting of that Mantra fails to explain its *applicability* in a Gṛhya (or Śrauta) Sūtra. My survey of the Mantra-rubrics in the Āśvalāyana Gṛhyasūtra has convinced me that the rubrication of Mantras (Ṛgvedic and non-Ṛgvedic) in the literature of ritual is not as arbitrary as is often supposed, that there are certain well-defined principles (such as, for example, the 'sacramental,' 'invocational,' 'mythological' and 'oblationed') underlying the citation for liturgical employment of these Mantras, that the relation between a Mantra and the ceremony its recitation accompanies is, in the majority of cases, not just of a homonymous or superficial type, that, in other words, there is a *method* in the apparent *madness* of splashing Mantras all over a ritual performance. For example, the so-called inapplicability of some Mantras rubricated in the Gṛhya Sūtras can be explained by the circumstance that they are *borrowed* secondarily from Śrauta texts, that is, texts earlier than the Gṛhya Sūtras and dealing with Śrauta ceremonies where they are eminently appropriate. Their inapplicability results from their improvised transfer from an original appropriate Śrauta context to Gṛhya one. *Vice versa*, Mantras which are appropriate to the Gṛhya-contexts in which they are found embedded i.e., either in the Gṛhya Sūtras or the Atharvaveda Saṁhitā which is a treasure-house of Gṛhya songs, if traced to Śrauta texts, only stamp the particular section or chapter in which they are found as Gṛhya in character. What I mean is, instead of merely accusing the employers of Mantra-rubrics of lack of principles on the ground of their apparent

inappropriateness, one must go deeper and investigate into the genesis of this so-called *inapplicability*. I would therefore urge scholars to pursue this line of investigation with respect to every Gṛhya and S'rauta Sūtra, every Brāhmaṇa and every Saṁhitā other than the Ṛgveda, because, as already pointed out, the later Saṁhitās are the earliest ritual text-books extant *repealing* as they do, Ṛgveda Mantras in ritual contexts and discover other principles explaining the position of the Mantra-rubrics in them, and thus the question of *applicability* or *appropriateness* of Mantra-citations can be exhaustively treated from the historical point of view.

I shall now indicate the directions in which fruitful results can flow from a study of these Mantra-rubrics, my confidence being inspired by my own study and the studies of my two pupils in this branch. (2) A far larger number of mantras in the Ṛgveda (and other Saṁhitās, Brāhmaṇas and S'rauta Sūtras) appear to have had a genuinely ritualistic origin of the Gṛhya type, than has been suspected so far! To take but one example, it is no longer possible to say that, outside the marriage and Funeral hymns of the Ṛgveda, there are not many Mantras with a distinctly Gṛhya origin. (3) The S'rauta and Gṛhya Sūtras being of the nature of *compilations* recording the *traditional* stock of S'rauta and Gṛhya rules and practices, an interesting list of chapters and sections in the Saṁhitās and Brāhmaṇas, that have influenced the formulation and growth of the S'rauta and Gṛhya sūtras into their present form, nay have sometimes been bodily incorporated into them, can be made out and thus the extent of genuine Gṛhya content in pre-Gṛhyasūtra literature can be determined.

(4) A re-edition or rearrangement of the Ṛgveda Saṁhitā for ritualistic purposes is suggested by a study of its Mantra-rubrics in ritual literature.

(5) As regards the non-Ṛgvedic Mantras, I have found that their interpretation presents a formidable but interesting task, as many of them are obscure and require textual reconstruction.

(6) Bloomfield and Edgerton have rendered yeoman service to the linguistic study of the variants of these Mantra-rubrics in all their parallel and repeated forms, in their monumental work, *Vedic Variants* in three volumes, based on the *Vedic Concordance* by Bloomfield. Quite a number, however, of S'rauta and Gṛhya Sūtras and Mantra-pāṭhas in published or manuscript forms could not be and have not been used for the *Vedic Concordance* by Bloomfield. The study of the Mantra-variants in these texts is a desideratum. But, above all, these Mantra-variants deserve to be studied from the new point of view of *ritual reconstruction* in addition to the linguistic (phonetics and grammar) and mythological points of view mainly adopted by Bloomfield and Edgerton.

(7) The determination of the exact *source* of a non-Ṛgvedic Mantra is often a tough problem. By 'source,' we can only understand the immediate *source of influence* and so an identical Mantra or a *close* parallel to it in earlier texts that has influenced the liturgical employment of the Mantra in question must be spotted. Some of the principles which can be of useful guidance for this purpose have been set forth by Dr. Pillai in his Thesis. Very essential in this connection is a consideration of the following factors: (a) the *pratika* of the Mantra; (b) The *Sakha* of the Sūtra text in which the Mantra occurs; (c) contextual affinity leading to the transfer of the Mantra from a S'rauta to a Gṛhya context and *vice versa*; (d) textual agreement, entire or partial, partial agreement or similarity resulting in the identification of *more sources* than one! It has been observed that, in the selection of an earlier Mantra for a new liturgical employment, *eclectic* considerations compete successfully with the consideration of *loyalty* to the *Sakha* to which the later ritual text belongs. As Dr. Pillai's Thesis deals with the non-Ṛgvedic Mantras only in the 'Marriage-chapters' of all the extant Gṛhya Sūtras—that providing more than enough material for a fairly extensive Dissertation—the vast field yet to be explored in connection with the 'source' problem covers the non-Ṛgvedic



mantras in the remaining chapters of the Gṛhyasūtras, all the chapters of the Śrautasūtras and the Brāhmaṇas.

(8) But as it sometimes happens, the sources of some non-Rgvedic Mantra-rubrics cannot be identified in earlier literature and then the presumption that these Mantras were improvised and made up or composed by the compilers of the Śrauta and Gṛhya Sūtrās becomes a certainty. The methodology of this improvisation or formation of these Mantra-rubrics, in other words, the phenomena of their *origin and evolution* is a fascinating subject of research. The majority of them are not 'original productions, but are artificial formations or compilations, the methods adopted being concatenation of pādas from different sources, enlargement, curtailment, modification or imitation of already existing mantras.

(9) A review of all the successive phases of the liturgical employment of a Mantra-rubric opens up quite a new and interesting line of investigation, namely the problem of 'contextual evolution' or *vinīyoga-vikāsa*. This may almost be termed 'virgin soil,' for research. Although a lead was given by me in my two monographs, Dr Shukla may be said, without fear of contradiction to have broken fresh ground in this field in his Dissertation. Bloomfield<sup>1</sup> dropped the earliest hint in this connection when he said "The hymn or prayer and the ceremony that accompanied it often serve mutually each as a commentary on the other. The subtle blend of song and rite makes a full knowledge of both necessary for the understanding of either." But *vinīyoga* need not be looked upon merely as a means to an end, namely, the interpretation of the mantras. The theory and practice of liturgical employment, in other words, the origin and evolution of the *vinīyoga* of mantra-rubrics in ritual literature must be taken up *as a problem in itself*. Such a study springs upon us the agreeable surprise (as noted above) that the *vinīyoga* of a Mantra-rubric is not haphazard and whimsical as is often supposed but has had an ordered evolution. The various facets of this problem

<sup>1</sup> Introduction to *Vedic Concordance*, p. viii.

when crystallized for investigation may be presented thus:

(10) The determination of the original context for which a mantra was most appropriately composed or adapted can be undertaken on the basis of a historical and comparative study of all the *vinīyoga* phases or contextual vicissitudes, in successive periods and classes of Vedic literature, of a mantra-rubric in the course of its ritual-journey by way of parallels and repetitions.

(11) When the same or closely similar mantra-rubric is used in parallel settings. Situations or contexts in different Śrauta and Gṛhya texts, it becomes interesting to study how the Śrauta and Gṛhya ceremonial cults have acted and reacted upon one another through their points of agreement and divergence.

12. The rise of these varied (though in most cases, parallel) settings and the art of the ritualists who build them round a Mantra-rubric as a nucleus are worthy of serious study.

13. Finally, the study of the Mantra-rubrics reveals the surprisingly large number of sacramental (*samskāra*) affinities not only among the various sacraments within the domain of the Domestic (Gṛhya) ritual, but also between Śrauta ceremonies on the one hand and the parallel Gṛhya sacraments on the other. Thus will be brought to light the numerous connecting links between Śrauta and Gṛhya ceremonies which enabled the ritualists to transfer the same Mantra-rubric from the Śrauta to the Gṛhya domain and *vice versa*. For example, the *godāna*—a Gṛhya ceremony has its counterpart in the ceremony of shaving prescribed for the *Yajamāna* as an important item of purification entitling him to the performance of the sacrifice. The affinities between the two types of ritual and their mutual historical relationship constitute a fascinating though difficult subject of study and may, I suggest, be tackled with the greatest success through the study of the Mantra-rubrics common to or parallel in the Śrauta and Gṛhya texts. The simple rites performed around the domestic hearth may have been earlier. It is quite possible, indeed, that the Gārhapatya fire (the fire of the 'Lord of the House')

or the individual householder) may have been the starting point of the development of the complicated and elaborate ritual of the 'Triad of Fires'—the Vaitānika or S'rauta sacrificial ceremonial—but it does not naturally follow from this that the Gṛhya ceremonies in all their present elaboration and embellishments were the model on which the S'rauta ceremonies developed. The truth seems to be that, though the Gṛhya (or domestic) worship was earlier, its elaboration through the multiplication of ritual acts and rubrication of Mantras is later than the development of the S'rauta (or public) worship of the Fires, as is confirmed by the fact that as a class, Gṛhyasūtras are later than the S'rautasūtras. This is of course, true in a general way and in individual cases, the borrowing from the one to the other will have to be carefully established. The points of contact between the two cults are numerous. For example, all ritualistic acts like purifying, cleansing, pouring, washing, atoning for sins, uniting, girding, casting off, anointing placing, gazing etc., have similar contexts and Mantra-rubrics in both the S'rauta and Gṛhya cults as Dr. Pillai has shown. The *Darsapūrṇamāsa* becomes the model for the *Pakayajña* of the Gṛhya rites. The Madhuparka ceremony is so appropriate and essential to both the types of contexts, that its original character—whether S'rauta or Gṛhya—cannot now be determined. Some common items like the *praṇītapraṇayana* (the ritual act of carrying forward the *praṇita* waters), the very stereotyped, *Jaya*, *Abhyātana* and *Rāṣṭrabhṛt* oblations and the very important *Dikṣā* and *Tanunaptra* ceremonies seem to have been copied in the Gṛhya ceremonial from the S'rauta. On the other hand, simple ritual acts like 'rinsing the mouth with water' or 'entering one's house' seem to be borrowals from the Gṛhya sphere. Numerous connecting links and affinities of this type can be investigated into with respect to their origin, and, once again, I repeat that, for such investigation, our unerring guides are the common, similar, or parallel Mantra-rubrics in the two types of ceremonial.

## VESTIGES OF SANSKRITIC INFLUENCE ON EARLY FRENCH LITERATURE

BY

DR. R. G. HARSHE

THE civilising influence of Sanskrit literature from times immemorial extending over different countries of the antic world is a subject worthy of investigation by Indian scholars. Old ideas of the antiquity of the Grecian civilisation and of its being the primary source of all knowledge have long been discarded with the discovery of the Babylonian, Assyrian and Egyptian antiquities. European scholars have put in tremendous work in connection with each of these civilisations and the vast material gathered so far needs sifting and an analytical and comparative study with the facts of our own ancient literature. Much remains to be done in the field of Vedic, Post-Vedic, Epic and Buddhistic literature from this point of view. In spite of the ravages of time and the vicissitudes of fortune of the Aryan race, ours is the most well-preserved heritage of the ancient tradition, and if numerous references to historical incidents in the past could be correlated with these antic finds it will throw a flood of light on the ancient history of India. It is proposed here to investigate the earliest French literature in order to find out whether there are any traces of Sanskritic influence.<sup>1</sup>

<sup>1</sup> While listening to the lectures of Prof. Chamard on the French literature of the Middle Ages as part of the teaching programme of the "Cours de Civilisation Française," Sorbonne, Paris, I was very much struck by the resemblance of certain literary specimens in French to their counterparts in Sanskrit which led me to investigate this subject still further. My work was simplified by the researches made by the French scholars M. A. Loiseleur Deslongchamps and M. LeGrand d'Aussy whose indications in the footnotes have guided me in certain identifications.

*Serments de Strasbourg* (14th February, 842 A.D.) is the earliest recorded text in Romane, the parent language of French, and the oldest French text *Vie de Saint Alexis* was written about 1050 A.D. The Crusades and the religious zeal that animated the Crusaders resulted in a kind of blossoming of literature especially on account of the impact with the Arab civilisation with which the Christians had to fight. The French being the most advanced nation in Europe at that time, took a leading part in the Crusades and as an offshoot we see a crop of literature consisting of the translations from the Latin, Greek, Hebrew, Syriac and Arabic, especially of the story literature which was then in great demand.

The formative period of the French language extends over five hundred years from the XI century onwards and apart from the early literary efforts of which a few specimens are still available the first renaissance of the French literature took place in the XII and XIII centuries of the Christian Era. This was the age of the great heroic poems called *Chansons de geste* celebrating the exploits of Charlemagne, the Great, and the other flowers of the French *Chevalerie*.<sup>1</sup> Long narrative poems of love formed a class apart called the *Romans* and the shorter ones were termed the *Lais*. But the most popular form of literature was what is known as the *Fabliaux*—short narrative story poems containing a moral lesson. Other narratives either in prose or verse were the *Contes* or *Récits*—pleasant stories of imaginery adventures. *Le Roman de Renart* is a long satirical poem<sup>2</sup> and *Le Roman*

<sup>1</sup> There are about 32 pieces available of these "gestes" or the legendary heroic poems. Vide, *Notre littérature étudiée dans les textes* by Marcel Braunschvig, pages 15-28.

<sup>2</sup> *Le Roman de Renart* is a very long poem or rather a collection of four principal poems. The chief characters in this poem are the Jackal, the Lion, the Wolf and such other animals. We find here the Sanskrit *Pañcatantra* set in the French environment, with details of description and satire to suit French life in the Middle Ages. Vide, *La Confession du Renard et son pèlerinage*—Summary in *Fabliaux ou Contes du XIIe et du XIIIe siècle*, tome I er p. 383 by D'Aussy.

*de la Rose* is an allegorical one<sup>1</sup>, both obviously imitations of Oriental poems. There are about a dozen varieties of lyrical poetry and the didactic poems consist on the one hand of works for the propagation of morals such as *Les Chastiments*, *Les Estats du Monde*, *Les Dits*, *Bataille*, *Débats* or *Disputaisons* and, on the other, of works for the popularisation of scientific knowledge, such as *Les Bestiaires*, *Les Lapidaires* (describing the animals and the minerals respectively) and works which had the pretension of embracing all human knowledge such as *Image du Monde*, *Miroir du Monde*, *Nature des Choses*, *Trésors* . . . etc. The remnants of the early theatrical efforts in XII and XIII centuries are almost negligible. Such is, in fact, the *tableau* of the French literature of these times and, of the different types of literature, we are concerned here only with those which contained the story-element in them.

The *Chansons de Geste* are purely national; the *Romans* deal with the aristocratic society of the XII and XIII centuries and borrowed their subject-matter from foreign sources and legends. Stories of Arthur and his Knights of the Round Table and their numerous imitations form the bulk of these, and it is very difficult to extricate the foreign legendary element from the contemporary *chevaleresque* colouring. But among the *lais*, it would be interesting to mention that the *Lai d' Aristote* is definitely of Indian origin. It was one of the most popular stories of the day and its oriental origin has already been noted.<sup>2</sup> It had come from the Arabic sources and it is too well-known, that the Arabs were the foremost propagators of Indian Wisdom in Europe and had translated several Sanskrit works<sup>3</sup> in the early centuries of the Christian Era.

<sup>1</sup> A romantic love story is woven round the characters of personified virtues.

<sup>2</sup> "Ce conte est vraisemblablement un de ceux que les Fabliers avaient pris des Arabes"—*Fabliaux ou Contes*, tome I er, p. 204.

<sup>3</sup> Refer to my article on *The Arabic Version of the Mahābhārata Legend* in the D. C. R. I. Bulletin, Vol. II, No. 3-4 which shows that the Arabs knew many Indian traditions which are now lost to us.

There are several versions of the story but the one composed by *Henri d'Andeli* may be summarised here briefly in order to bear out the identity with its Indian counterpart :

"King Alexander the Great, in his career of conquest in India, came across a beautiful young princess with whom he violently fell in love, with the result that he encamped his army in the neighbourhood and spent most of his time in her company. His generals, who were anxious to return home after such a glorious achievement, began to grumble but, as none of them had the courage to speak to Alexander about it, they went to Aristotle and conveyed to him the general discontent of the army-chiefs. Aristotle took on himself the task of curing him of this infatuation. With the voice of a preceptor Aristotle scolded Alexander for his "shameful conduct" and told him what his commanders had said. In reply Alexander only sighed and exclaimed : "Ah, I quite see that they have not loved."

He, however, resolved, with due deference to his *guru*, not to see the lady again. Alarmed by his continued absence, she wept and groaned and, not being able to bear the separation, she went to his residence under the cloak of darkness and asked him by what misfortune she could have displeased him. When she came to know the truth, she got wild and swore vengeance on the pedagogue.

Next day, she got up early in the morning and went to the orchard in which Aristotle had his residence. Her long tresses of blond hair floated at random on her shoulders. She had no veil and was so lightly dressed that the half-concealed limbs of her body showed to advantage her fascinating beauty. In this voluptuous attire she came beneath the window of the philosopher and started singing a love-ditty with her sweet voice. In a short space of time she scored a victory over the astute philosopher and brought him to his knees before her. The seduction was complete and she agreed to yield to his desires provided he allowed her to bridle him and ride on his back, he going on all fours in the garden. Aristotle

was surprised in this most awkward position by Alexander but regaining his presence of mind he said to the favourite disciple: "Sire, I had a good reason to be anxious about your love for this lady, as you are young. For see what she has done of me, who am old. I wished to combine the example with the precept: try to profit by it."

This story echoes the most popular anecdote connected with the Mahābhārata which is traditionally handed down from generation to generation and frequently made use of by the Haridāsas in their Kirtanas.<sup>1</sup> The story goes that when Vyāsa had completed his historical romance "*Jaya*," he taught it to four of his disciples, viz., Vaisampāyana, Śumantu, Paila and Jaimini.<sup>2</sup> Vaisampāyana, being the most intelligent of them all and perhaps a forward type of student, questioned the propriety of the use of the particle *api* in that well-known verse:

*Matrā svasrā duhitrā vā na viviktasano bhavet ;  
balavān indriyagrāmo vidvāmsam api karṣati.*<sup>3</sup>

<sup>1</sup> I have heard it myself at a Kirtana some 30 years ago. C. V. Vaidya, the well-known Mbh. scholar and historian, had mentioned this anecdote to the writer and it is ascertained that the story is known to many Śhastris in the Western part of India. I was, however, not able to find out a written reference to it in Sanskrit. In Marathi a passing reference to this story has been made by the late Mr. L. R. Pangarkar in his book *Bhakti-maṇimālā*, p. 103, where the pupil mentioned is Jaimini and the variant नापकरोति.

<sup>2</sup> It is alleged that Vyāsa taught the four Vedic Saṃhitās only to the four disciples mentioned above. For the Purāṇas he had chosen his disciple Loma-harṣapa of the Sūta caste (vide, *Bhāgavatam*, Ed. Burnouf, Vol. I, Preface p. XXXVII). But there seems to be no truth in this as we have a distinct version of the Mbh. by Jaimini whose *Asvamedhaparvan* is available to us. Śrīdhara, in his *Pāṇḍavapratapa* (A Marathi abridgement of the Mbh. of the XVII century A. D.), says that Vyāsa himself had condemned Jaimini for having added his own matter to the original on account of which all the other parvans except the *Asvamedha* stood condemned and died a natural death. Secondly, in the Mbh. itself, it is Vaisampāyana who narrates the story of the Mbh. to the king Janamejaya.

<sup>3</sup> This verse is found neither in the critical nor in the Chitrashala edition of the Mbh. but it is given by *Manusmṛti*, II. 253. It may however be stated that as it is found in the *Yayati-Upākhyāna* in the *Bhāgavata* (Burnouf, Vol. III, IX, 1917, p. 263) it must have formed part and parcel of the original poem. The Critical Ed. of the B. O. R. L. omits this verse and also the well-known verse: *Na jātu kāmāḥ kāmānām* . . .



while Vyāsa was teaching them this verse Vais'ampāyana objected to the word *api* on the ground that a real learned man cannot allow himself to be dragged by the senses as he knows full well the consequences. If, in spite of this, he falls a prey to them he cannot be regarded as *vidvān*. He, however, suggested that instead of *api*, *apa* might be substituted there with advantage as it only meant that if the senses got an upperhand, it was derogatory to a learned man. But the preceptor of the disciple did not accept the change and assured him to reopen the discussion on this point a fortnight later.

In the meanwhile, it happened, one day, that when Vais'ampāyana was alone at his hermitage, a young and beautiful lady came in search of water to the hermitage at mid-day, all tired and exhausted, apparently owing to the excessive heat of summer and the fatigues of a long journey. Vais'ampāyana welcomed her and courteously offered to her water, fruits, etc., to refresh herself with, according to the custom of the day. Obviously she needed rest for some time and Vais'ampāyana could not refrain from talking to her and looking at her youthful beauty with the result that her irresistible charms, languishing looks and rosy cheeks made an easy conquest of his heart. He miserably failed to master his passions and went to the length of making proposals to her. After a good deal of protestations the lady agreed to grant his wishes on condition that he should take three turns round the hermitage taking her on his back. Vais'ampāyana did it immediately and when he left her on the ground and turned to her the lady was transformed into the sage Vyāsa to the great shame and dismay of Vais'ampāyana. Vyāsa then asked him whether the reading *api* is not more forceful and appropriate than *apa*.

etc.' The verse *mātrā svarā . . . etc.*, is quoted as that of Vyāsa by the *Subhāṣitāvalī* of Vallabhadeva (No. 2780, p. 468, Ed. Peterson and Durgaprasada) anonymously in *Subhāṣitaratnadhāṇḍgāra*, p. 160,45 and as one of those extracted from *Dharmasastrapurāṇajyotiṣvāstras* by *Sārṅgadharapaddhati* (No. 654, Ed., Peterson.)

As this story has a definite setting and is confined to the narrow limits of a single verse and its variants, it must unmistakably be the original of the *lai d' Aristote*.

As regards the *Fabliaux* the French historians admit that they had an Oriental origin and come chiefly from India. But Joseph Bedier and others<sup>1</sup> have tried to minimise the importance of this fact and remarked that the number of the *Fabliaux* drawn from collections of Oriental stories is quite insignificant—not more than a dozen.<sup>2</sup> It is necessary to investigate this question once again at leisure. The fact is that the original stories have suffered greatly in transmission and not only have the poets but the minstrels and *Jongleurs* too added so much of their own salt and spices while narrating or chanting them to the listening crowds that their face is completely altered. It will therefore be necessary to go to the genesis of each story and trace its varied forms at different stages of transmission.

The story literature of this period comes from the following main sources: (i) Local element drawn from the contemporary life of the aristocracy and other classes of society and (ii) Translations or imitations of Aesop, Bidpai and the *Roman des Sept Sages*. A detailed study of each of these will enable us to disentangle the question of indebtedness. The fact is significant that Aesop, who lived from about 620 to 560 B. C., was a slave and that after the manner of the Hindus he had conveyed his moral teaching through stories of animals. Aesop himself is not known to have left behind a book of his fables but it is well-known that they were collected later on by Demetrius of Phalerum (345-283 B. C.) when nearly three hundred years had elapsed.

<sup>1</sup> "Les Fabliaux sont donc bien l'image du pays et du temps. On croyait autrefois que leur sujets venaient de l'Inde. En réalité, comme l'a démontre M. Bédier, leur origine est insaisissable. Ils appartiennent au fond commun sur lequel travaille l'humanité. Un récit passe d'un pays à l'autre sans que l'on puisse déterminer quand ou comment, et se modifie suivant l'esprit du peuple qui l'accueille et du conteur qui le répète". P. 30 *Histoire illustrée de la Littérature Française*.—Augier and others.

<sup>2</sup> *Notre Littérature étudiée dans les Textes*.

The number of Fables varied from 42 to 233 in versions known to us.<sup>1</sup> Bidpai's *Kalila and Dimna* is the accredited version of *Pañcatantra* in Persian and Arabic. How the name Visnusarman was changed to Bidpai<sup>2</sup> and how the original *Pañcatantra* suffered in its manifold translations and adaptations will be an interesting study. Some work has already been done on this subject<sup>3</sup> but pointed attention of scholars is drawn to the fact that Barzouyeh the author of the first Pahlavi translation, executed under the command of King Khosrou Nouchirvan, was an Indian by birth and that he was born of a Kṣatriya father and a Brahmin mother<sup>4</sup>—which is exactly the caste of a Sūta<sup>5</sup>—the custodian of our ancient legendary lore.

*Roman des Sept Sages* or *Le Livre de Sendabad* is an Oriental romance the translations or rather imitations of which exist in almost all the European languages. This book had a great success in XIII and XIV centuries in Europe and was much known under the caption: *Histoire des Sept Sages de Rome*. The author of *Modgemel-altewarikh* tells us that the Book of Sendabad was composed under the Persian dynasty of Arsacides which began in 256 B.C. and ended in 223 A.D. A passage from the Arab historian Hamza Isfahani confirms this tradition from which it is clear that the *Sendabad-nameh* had been written in Persian, long before the fables of Bidpai, from the Sanskrit original or from Indian traditions. Massoudi, the great Arab historian of the X century A.D., in his chronicle named *Moroudj-alzeheb* (The Golden Prairies) mentions that Sendabad was a contemporary of King Kuru and author of the Book

<sup>1</sup> *Encyclopaedia Britannica*, 14th Ed., Vol. I, p. 263.

<sup>2</sup> It is alleged that Bidpai is the corrupt form of Vidyapati. I am indebted to Mr. Prof. P. V. Kane for this information.

<sup>3</sup> Consult Editions of *Pañcatantra* by (i) Franklin Edgerton and (ii) Johannes Hertel.

<sup>4</sup> *Essai sur les Fables indiennes et sur leur introduction en Europe*, Par A. Loiseleur Deslongchamps, p. 9, footnote 1.

<sup>5</sup> Kṣatriyād viprakanyāyām sūto bhavati jātitaḥ, Manu, X. 11.

entitled *The Seven Vazirs, the Pedagogue, the Young Man and the Queen*. The oldest translations available of this Persian version are those in Syriac, Hebrew and Greek. The latest date of the Hebrew version is XII century and as there is no preface of any kind there is no indication of the original work from which it was translated. Presumably it is from the Arabic source. The Greek version, on the other hand, was the work of Andreopule who translated it from the Syriac. The prologue is followed by a short preparatory note in prose mentioning a Persian named Mouse as its author. The latin version, *Historia Septem Sapientum Romae* which is at the basis of all the further redactions in Modern European Languages is composed by Dam Jehans of the Haute Selve Abbey from the Hebrew rendering. One of the earliest French imitations of this Latin romance dates from XIII century and is composed by a northern poet named Hebers or Herbers whose work *Les Sept Sages de Rome* is more widely known by the name *Dolopathos*. The author of this French version has added many stories and is much more extensive than its Latin original. Each translator has chosen his own particular frame work of the romance in which the names and details of the stories familiar to his compatriots have been filled in. In fact, for the romancers of the XII to XIV centuries, translation meant mere imitation in which all possible liberties could be taken. Thus in the Persian version the name of the king is Cyrus, in the Hebrew, Bibur, in the Latin, Poncianus, and in French, Dolopathos. As the last one is the main source of many romances and stories either borrowed or imitated in French, current in XII and XIII centuries, it would be worthwhile to give here its short analysis. The Sanskrit original of the Book of Sendabad is believed to have been lost and it would therefore be helpful for the identification of some of the stories.

In the reign of the Emperor Augustus Caesar there lived a King of Sicily named Dolopathos who was rich and powerful. He was rather old and had no son, and it grieved him,

so much that his line would be extinct after him. He consulted the wise men of his Court but they said that everything was in the hands of God. His prayers having been heard by God his happiness knew no bounds when at long last his queen gave birth to a son. When the son, Lucinien by name, was seven years old, he entrusted Virgil, the famous philosopher and poet of Rome, with his education for being well-versed in seven liberal arts. He became so adept in all the sciences and arts that were taught to him that his fellow students, out of jealousy and spite, tried to poison him. He stayed with the master for seven years. One day he fell down senseless because by astrological calculations he had found out that his mother had died that very day. His father in the meanwhile had married again and, at the completion of his education, the Prince was sent for by the king. But Virgil, presaging immediate danger to his life on return to the capital, extracted a promise from his favourite pupil that he would not speak a single word till the seven inauspicious days were over. On his arrival he was well received by the king and the Sicilian subjects but, true to his promise, he did not say a word in reply though he was very courteous to all of them. The king spoke to him of his new queen, the cares of the kingdom, his declining age, and the duties of the successor. He had already announced to his subjects that his son would be crowned Prince-Successor immediately on his return home. He was shocked to find that his son did not make any reply to all his confidences and was cursing his fate to see him dumb. The prince, however, assured him in writing of his respect, love and gratitude and expressed his willingness to do his duty by him but he could not be consoled. The crowning ceremony was postponed for a week at the suggestion of one of his Councillors who wanted to try all possible means of making him speak. The queen was taken into confidence. She approved of the plan and assured the king that she would try to make him speak within a week's time. The young and beautiful maidens

of the Court were first entrusted with the mission, but they failed to excite his love. Though he was not impervious to their charms, he had frustrated all their attempts to make him speak out his heart. The queen who was herself very young and beautiful also wished to try her powers of persuasion and love. In the attempt she herself was smitten with love for the young prince and seeing that all her sex appeals were in vain she wept her heart out at the disappointment. She also feared that if the Prince were to inform his father about this it would mean sure death for her. That drove her out of her wits. One of her trusted maids however reassured her and said that she ought not to feel aggrieved, that the wretch was indeed her enemy, in as much as he was to be crowned successor instead of her own children and that she had got a very good weapon in her hands to destroy him. She had only to say that he tried to violate her honour and immediately he would be condemned to death by the king. The queen liked the idea, went back to Prince Lucinien in great agitation, her hair in disorder, her face full of scratches and oozing with blood, and her clothes torn she gave out such wild and fearful cries for help that all the domestics ran to the room along with the king. He was told the story of the pretended affront and the furious king, beside himself with rage, at once condemned the prince to die at the stakes.<sup>1</sup> While the unfortunate prince was being taken to the pyre there came an old man with a long beard riding on a white mule. When, on enquiry, he learnt why the young prince was condemned to death, he told the king that it was an unwise decision and, in order to dissuade him from his design, he told him the story of a dog who guarded the child of a poor chevalier who had gone out and killed

<sup>1</sup> This is evidently a metamorphosis of the story of the *Rāmāyaṇa*. *Daśaratha* is changed to *Dolopathos*, the number of his queens has been reduced to one, his childlessness has been brought into relief as in the *Rāmāyaṇa*, but, in order to give a realistic effect to a quarrel between the step-mother and the son his first queen was removed by death. The blooming youth of the queen and the old age of the king speak volumes for her immoral designs on the Prince.

the serpent that was going to the cradle to bite him; Looking at the face of the dog, all besmeared with blood, the chevalier thought that the dog had devoured his child. He took out his sword and killed the dog to his great sorrow and repentance afterwards.<sup>1</sup> This story suspended the execution of the sentence for a day.

The next day another sage came and told his story: A certain king entrusted his rich treasure to the keeping of an old knight who had a large family of dependents to maintain. When he became old and wanted to retire, the king overwhelmed him with presents for his faithful service. His generosity and lavish expenditure however forced him to mortgage his lands and reduced him to rank poverty. He thought of the king's treasure and, taking his eldest son with him, dug a hole into the tower where the treasure was kept and took away a large quantity of gold. This went on for some time and when the king found his treasure considerably diminished he arranged to put a tub full of gloy at the opening in the wall to catch the thief hoping that he would be stuck fast in the tub. The old man was caught by this stratagem but, in order to save the honour of his family, he asked his son to cut his head off and carry it away. The rest of the body was dragged through the streets of the capital to find out the relatives of the culprit who were likely to weep at the sight. Accordingly when the members of the knight's family saw the dead body without the head they recognised it at once and could not help shedding tears. The eldest son immediately made a wound to his hand with the sword and explained that the family wept at his wound and not at the dead-body. They then guarded the dead body with 40 barons half dressed in white and half in black armour. The eldest son painted his armour black and white and tricking the barons carried away the dead body and buried it with the head that he had. He outwitted the king and his old counsellor by marking with

<sup>1</sup> cf. the story of Devasarma's wife and the mungoose in *Pañcatantra*, Book V, 2nd story

a special ink on the head of all the chevaliers who were sleeping in the palace for the next day's tourney which was to dispose of the hand of the king's daughter to the bravest knight. The king at last gave his daughter to this daring and skilful knight.<sup>1</sup>

The prince's death was postponed when another sage intervened and told his story: "Once upon a time a certain king of Rome, being very old, left the kingdom to his young prince who was neither experienced nor wise. His numerous enemies laid a siege to the city and soon famine started. To save and economise the food-provisions it was decided to put to death all the old persons in the city regardless of their sex. Those who would not give up their aged relatives were to be condemned to death. There was found a single Roman who refused to deliver up his old father whom he concealed in a cellar. He was however a great fighter and soon rose in royal favour and became powerful at the court. His enemies wanted to lay bear his unlawful act of having concealed his father. They conspired and arranged a royal feast to which the king ordered that every courtier should bring with him his dearest friend, his greatest enemy, his best servant and his best bard. At the advice of his father, the Roman took with him his dog, his donkey, his son and his wife and explained that the dog was his dearest friend, the donkey his best servant, the son the most skilful minstrel and the wife his greatest enemy. At this the wife became furious and in a spirit of vengeance called him a great liar and a law-breaker who had concealed his father in the cellar in spite of the king's order. The man immediately pointed out the truth of his remark by calling the attention of the king to the fact that the woman whom he had loved more than his life was willing to send him to the gallows by giving up the most well-guarded secret. The king admired his wisdom and made his father his chief adviser.

<sup>1</sup> The story can very well compare with a similar story in an old and popular collection of stories named "Thakasena Rājaputrācyā Goṣṭi".



The fourth sage narrated his own story : A rich nobleman had a beautiful and educated but cruel and selfish daughter. She had also learnt witchcraft of which she made considerable use in the case of her prospective suitors. To each of them she promised that she would marry on condition that they should pay her 100 gold marks and succeed in embracing her at night. Due to the magic feather, every body who lay down on her bed was overpowered by profound sleep and lost his chance. A young baron who wanted to try his luck, had no money and sought help from his rich vassal who offered it on condition that if he failed to return it on the appointed day he would have the right to cut off one pound of flesh from his body. He accepted the condition and went with the money to the lady. The charm did not work on him as while arranging his pillow he had allowed the feather to fall off and she was constrained to marry him. She liked the young man, married him and spent all her time in all kinds of pleasure and sports with him. The engagement with the vassal was broken and, for a long cherished vengeance, the vassal demanded a pound of flesh from his body in spite of the remonstrances of the judge and the supplications of the baron's friends who were willing to pay any reasonable compensation. He was outwitted by the baron's wife by making the vassal take the flesh and not spill a drop of blood which was impossible.

The fifth sage came and recounted his story. In times gone by, there was a very powerful king of Rome who marched against his enemies who had attacked his kingdom. On his way, his son, the prince, while passing along the road in a village came near the house of a widow. He had a falcon on his hand and it attacked the only hen that she possessed. Her only son in order to save his hen knocked down the falcon. At this the prince got so wild that he killed the widow's son with his sword. The poor woman went to the king and demanded justice. Your son was your chief support and if you so desire I shall either give my own son to

you or condemn him to death. The old woman could see that the prince's death would not bring back her son. So she forgave him and lived till the end of her days with the king who overwhelmed her with good things.

On the sixth day another sage came and told another story : A man who was a thief by profession for several years became very rich, changed the course of his life, and settled down as a good honest citizen to the great surprise of his acquaintances. He had three sons and against his advice they continued to follow the old profession. In their attempt to steal the horse belonging to the queen all of them were caught and taken before the queen who recognised them as the sons of the old thief and sent for him. As she liked the man she promised to set free his sons on condition that he told her three of his most extraordinary adventures which he did. The old thief began .

" When I was young I was the leader of a hundred men all strong and hardy. We heard that there was a giant who had lived alone in a huge house in the midst of a forest and was very rich in gold and silver. We went to his house in his absence, got possession of all his riches and started home. But, on the way, the giant with the help of his ten companions attacked us, took us prisoners and brought us home and started eating us one after the other. I would certainly have shared the fate of my companions, but I played a trick and told him that I would cure him of his eye-disease. He agreed to spare me and to take my treatment. I made him lie down at full length and poured on his head boiling oil and made him stark blind. In spite of the scorching pain in the head he ran after me and would have caught me had I not climbed to the top of the ladder reaching up to the ceiling rooms. Having observed that he opened his door only at the time of letting out his sheep I caught hold of the fattest one, took off its skin and wrapping it round me made good my escape. Once out of the house I railed and laughed at him. The giant feigning to reward me for my cunning threw at me his heavy

golden ring. I was tempted to take it but when I had once put it on my finger it could not be taken off and it continued to say "I am there." The giant ran after me and, though he often stumbled and knocked himself against the trees, he could know the direction of my flight on account of the charmed ring. I resolved to cut off my finger and by this means got rid of the ring and saved myself. This story alone, "he said," should be sufficient to set at least one of my sons free."

The thief however continued his second story thus :

"Having thus escaped from the hands of the giant, I wandered about in a great forest inhabited by lions, bears and dragons for two days. I came to a small hut and saw three thieves who had been hanged. I went into the hut and saw a woman with her child sitting before the fire. She was weeping. I enquired of her where I was and whether there were any other dwellings nearby. "No" said she, "not within thirty leagues." She then told me how she was spirited away from the side of her husband and brought to this place by the ghosts who had asked her to cook her child whom they wanted to eat overnight. I assured her of my help and taking off one of the suspended bodies asked her to cook its flesh and concealed the child in a hallow of the oak at a great distance in the forest. As the night came on the spirits came to the hut and asked for the food which they ate with great voracity. One of them who seemed to be their chief, questioned the woman whether it was really the flesh of her child and not believing her word wanted to ascertain whether it was really so. He asked three of his followers to take a knife and cut off a piece of flesh from each of the suspended bodies. When I heard this, I went and hung myself at the place of the third and when one of the spirits cut off a piece of my hip, imagine how terrible must have been the pain and suffering."—Here the old thief broke off and said "set free my other son, and I continue the story :

"When the three spirits had thus taken a piece each of the flesh and gone away, I descended from the noose of the

tree to which I had suspended myself and stopped the blood flowing from the wound with the bandage of my shirt and lay down, suffering awfully, on a bed which I had already prepared of grass and leaves near the hut. The pieces of flesh were roasted in the fire and when they started eating them the master spirit relished my flesh so much that he at once ordered that my body should be brought immediately so that they might feast themselves on the most delicious flesh that was ever eaten. Accordingly, they rushed to the place where the dead bodies were suspended. (I had to run there and remain suspended before they came) and holding me by the feet dragged my body through thorns and brambles, which was a veritable torture to me, and threw my body at the feet of the master, all covered with wounds. They flourished their knives to cut me into pieces, and I do not know what happened afterwards. They suddenly ran away. When I opened my eyes, I saw before me the mother and her child. We left the place immediately and, after a terribly long and tiresome journey of 40 days, I reached the place where the young woman had lived, to the great joy and relief of her husband."

The last story of the seventh sage ran thus :

A young squire, well brought up and full of talent and virtue, loved hunting so much that he gave away a major part of his life to this. Once he lost his way and while trying to join his hunting party, he came across a shining spring of water in which a young and beautiful fairy was bathing all alone. Struck by her beauty, he fell violently in love with her and seizing the chain of gold which was the secret of her power as fairy, he dragged her out of the water, made her dress up and requested her to marry him. His personal charms and noble bearing triumphed where mere importunities would have failed. At long last the young fairy consented to marry him. Consulting the stars she realised that she would give birth to six sons and a daughter and, being terribly upset, told her husband who reassured her and, placing her on his horse, came to his palace. His vassals welcomed them with

great joy, but the mother of the Prince, out of jealousy and spite, gave out wild cries as soon as she saw the fairy and requested her son to send her away. Seeing that all her remonstrances were in vain she resigned herself to the new situation. She, however, kept her daughter-in-law under a strict watch and, as soon as she gave birth to a child, she replaced it by a puppy and the child was handed over to a servant who was in her confidence for being taken to the forest and killed. Every child that was born had a golden chain round its neck. The servant, when he saw such a beautiful child, had no courage to strike, but each time kept the child under a tree thinking that some wild beasts would make short work of him. There was an old sage residing in that forest who happened to see all those children and he brought them up in his hermitage one after the other. This went on for seven years. The squire was shown seven puppies by the mother as the issues of his pretended fairy. In an uncontrollable wrath the young squire ordered that she should be buried up to the breast, and asked his servants to wash their hands on her head and to wipe them with her hair. She was fed on dog-biscuits. The fairy suffered these insults for seven years. The young children on the other hand who were brought up by the sage in the forest hunted down some birds for the old man. One day, while they were hunting, their father saw them and wondered who they were because each had a golden chain round their necks. But, as soon as they saw him, they disappeared. On returning he told this adventure to his mother who understood what it was and ordered her old servant, on pain of death, to bring those golden chains to her. He obeyed and went into the forest. He found the six brothers bathing in the stream having assumed the form of swans and the sister was seated on the bank guarding the golden chains. He seized the chains and wanted to take away the chain of the girl but she ran away and escaped from his hands. The chains were given to a goldsmith for melting, and he was asked to make a large cup of that gold. The goldsmith instead of breaking the

chains made a cup of another piece of gold and gave it to the mother. The brothers, having lost their chains, could not assume the human form and remained swans. In plaintive notes they used to cry and leaving the lake came to live near the palace of the father where there was a beautiful pond. Their sister too followed them to their new place. The squire saw them and asked his servants to take care of them. Sometimes the girl took a human form and introduced herself into the palace where she was much liked, and unknowingly took pity on the miserable lot of her mother with whom she often shared her own bread and fed the swans with her own hands. Once the squire asked the girl who she was and what her parents were. As she was telling her own history the mother and the trusted servant heard it. Immediately the mother ordered the servant to kill the girl as soon as possible. As the child was leaving the palace a sergeant ran after her, sword in hand, and as he was about to strike her with the sword, it was held up and taken off by the squire himself who asked him the explanation of all this. The sergeant, in dismay, fell down on his knees and told him the whole story. The squire in great fury ran to his mother and she confessed her own crime. The golden chains were recovered from the smith with which the swans reassumed their human forms excepting one whose chain had been broken by the smith and the fairy was invested with all the honours of the house by the repentent husband.

At last Virgil himself came there to convince the king of the innocence of the Prince and told the following story :

One of my co-students was the son of a great senator, and so well versed in philosophy that he did not want to marry. The solitudes of his parents, relatives and friends proved without any effect on him. In order to induce him to marry, every possible device was used. A very beautiful marble statue was prepared and shown to him and when he saw it, he agreed to marry if such a person were to be found in the world. He learnt that in Greece there was a woman who was

its exact proto-type. He at once started for the place mentioned and saw the lady enclosed in a tower on the seashore. He informed the lady the object of his coming and, on having learnt that the king of the land had married her and kept her there as prisoner being jealous of her charms, he lost no time in winning the favour of the king and sought his permission to build another tower opposite his. Without suspecting any trick, the king granted him the permission. A subterranean passage was constructed by the Senator-philosopher which enabled him to put himself in communication with the object of his love. He always made use of the furniture of the king from the Queen's Tower whenever he paid a visit to his vassal. Once seeing his own set of dices at the favourite's, the king ran to his own tower to find his own set which was in the meanwhile quietly replaced at its own place by the Senator. On another occasion, the king was invited to dinner when the Lady of the Tower, his own Queen, did the honours of the table where the crockery and all kinds of things were the king's own. At the end of the dinner he returned to the Queen's Tower and to his great surprise he found everything at its place his wife smiling sweetly. By this stratagem he managed to elope with the Queen. The Roman took his leave of the king who nevertheless suspected that the lady who had accompanied him must have been his wife. On his return home he was afflicted to find how cruelly he was duped. When the king of Greece, in search of his wife, came to the Roman Senator, he showed him the marble statue and said that the gods had punished him for his treachery by turning her into a marble statue.

The Roman Senator, however was not less jealous of her. She was kept in confinement and naturally she sought and found another lover with whose help she came out of her confinement, one day, when the husband had gone to sleep. When he woke, he found that she was no longer by his side. He closed the doors against her and did not allow her to enter inside the house. She, who knew his weakness for her, threw

a big stone in the well nearby, thus showing that she had committed suicide. The Senator ran to her help in great consternation. In the meanwhile, she got inside and turned the tables on him. He could be admitted only on condition that the prison he had built for her would be razed to the ground.

Herbers' poem ends with the narration of Lucinien's triumph, his crowning ceremony and the story of his reign and his conversion to Christianity. It is a *résumé* of the romantic literature of XIII century, mixed up with the Biblical tradition which had to that extent modified the character of the Oriental books. Though it is a matter to be regretted that in this version he had suppressed the stories recounted by the Queen in reply to those of the sages, it is a charming poem remarkable for its art which served as a model to several great writers of different epochs and nations.

It should be noted here that this and other versions of the Indian story-books were the main source of the most artistic productions of these two centuries and it would be unjust to say that the writers of XII and XIII centuries in France were not *much* indebted to Oriental countries—especially to India. It might be conceded that the number of books that came to be translated from Sanskrit was very limited but the translations, with their different recensions, their imitations, adaptations and retranslations of the imitations and adaptations in Persian, Arabic, Greek, Hebrew, Syriac and Latin were so numerous and varied that the transplantation of the story literature in most of the modern European languages in their early stages needed no further proof of their essential and initial indebtedness to India.



## VIKRAMADITYA IN THE BRĤATKATHA

BY

DR. A. D. PUSALKER

LAST year being the 2000th year of the Vikrama Samvat, bi-millennial celebrations in honour of the great Vikramāditya, the founder of the era, the national hero, the champion of liberty and of the poor and the distressed, patron of learning, romantic adventurer, the symbol of all that was good, grand and sublime, were observed all over India. The occasion evoked many historical essays, articles and lectures dealing with the life, times and personality of Vikramāditya. In the light of the available material, it is proposed to deal with Vikramāditya in the *Brĥatkathā* and to find out whether the description in the *Brĥatkathā* can be taken as an historical account.

The original *Brĥatkathā* written in Paisāci is unfortunately not available hitherto. According to the account given in the *Kathāsaritsāgara* (KSS) which is absolutely faithful to the *Brĥatkathā* (BK), Guṇāḍhya, the author of the BK, was a contemporary of Sātavāhana of Pratiṣṭhāna, the adopted son of Dipakarni,<sup>1</sup> who has been identified with the Āndhra Śimuka of the first century B.C.<sup>2</sup> Keith, however, places Guṇāḍhya not later than A.D. 500, and in his opinion, "to place him in the first century A.D. is quite conjectural."<sup>3</sup> Judging from its Sanskrit descendants, it may be safely

<sup>1</sup> *Kathāsaritsāgara*, Nirnayasagar Press, Bombay, I. 6. 88-106.

<sup>2</sup> Sankar, *Annals BORI*, XII, pp 310-11.

<sup>3</sup> *History of Sanskrit Literature*, Oxford, 1928, p. 268.

assumed that there was nothing in the *BK* that went against the first century B.C. being assigned to it.

The *BK* is available to us in two versions, the Nepali and the Kashmirian. The former is the earlier version, the *Br̥hatkathaslokasaṃgraha* (*BKS*) by Budhasvāmin, which has been placed in the eighth or ninth century A.D.<sup>1</sup> The *BKS* is, however, useless for our purpose as it has come down to us only in a fragment, the portion at the beginning dealing with the main Naravāhanadatta story. The *KSS* in Sanskrit by Somadeva, a poet at the court of king Ananta of Kashmir, was composed between 1063 and 1081 A.D.<sup>2</sup> Slightly earlier is the *Br̥hatkathamañjarī* (*BKM*) from the same province, by Kṣemendra, who was also at the court of king Ananta. The *KSS* professes to be a faithful abstract of the original *BK*.<sup>3</sup> The works have been divided into 18 *lambakas*, subdivided into *tarāṅgas* in the *KSS* and *gucchas* in the *BKM*.

The Vikrama episode or the Viṣamaśīla Lambaka forms the tenth *lambaka* in the *BKM*, whereas it is the last, i.e., the eighteenth, in the *KSS*. In extent also, these two versions differ, for as against one *guccha* and 288 stanzas of the *BKM*, the *KSS* has five *tarāṅgas* and 1120 stanzas in all. Speyer has tried to explain the discrepancy in the numbers as being due to the fact that the *BKM* intermixes part of the story at an other place.<sup>4</sup> In point of literary style Somadeva has been pronounced the better. The *BKM* suffers from too great

<sup>1</sup> Keith, *op. cit.*, p. 272.

<sup>2</sup> *Ibid.*, p. 281.

<sup>3</sup> *KSS*, I 1, 10-12.

यथा मूलं तथैवैतन्न मनागप्यतिक्रमः ।

ग्रन्थविस्तरसंक्षेपमात्रं भाषा च नियते ॥

औचित्यान्वयरक्षा च यथा क्षणिकं विधीयते ।

कथारसाविधातेन काव्यांशस्य च योजना ॥

वैदग्ध्यद्वयातिलोभाय मम नैवायमुद्यमः ।

किन्तु नानाकथाजालस्थितिसौकर्यसिद्धये ॥

<sup>4</sup> *Studies about the KSS*, Amsterdam, 1908, pp. 14-5.

conciseness and obscurity, and the tedious waste of rhetoric embellishments.<sup>1</sup> Kṣemendra's chief interest was Kāvya, while Somadeva's was narration.<sup>2</sup>

The *BKM* and the *KSS* are unanimous regarding the parentage and birth of Vikramāditya. In the manner of traditional accounts reminiscent of the days of yore, all gods with Indra at their head, being afflicted by the oppression of the Mlecchas approach Śiva on the Mt. Kailāsa and tell Him of the atrocities of the Mlecchas who are taken as the Asuras slain by Viṣṇu and Śiva reborn, and beseech the Lord to cause some hero to incarnate on the earth for destroying the Mlecchas. The Lord promises relief and deposes His servant (Gaṇa) Mālyavat to be born in Ujjayinī as the son of king Mahendrāditya and Saumyadarsanā.<sup>1</sup> The prince was named Vikramāditya, but his alternative name was Viṣamaśīla, he being very hard and cruel to his enemies.<sup>2</sup> Both collections (*BKM* and *KSS*) then treat of Vikramāditya's extensive conquests and marriages with different princesses. He is spoken of as having married princesses Malayavatī, Kalīṅgasenā, Śābararājaputrī, Sindhaleśvaraduhitā and a number of other princesses. Mleccha and Śaka kings with their armies obstructed the princess of Ceylon on her way to Ujjayinī for her marriage with Vikramāditya, but they were routed by king Vikramaśakti of Vīdarbha, a vassal of king Vikramāditya.<sup>3</sup>

The *BKM*, in the old Puranic fashion, states in general that Vikramāditya conquered the Mlecchas, Kāmbojas, Yavanas, Nīcas, Hūṇas, Barbaras and Pārasikas who had left off righteous practices and were dissolute, and thus

<sup>1</sup> cf. Speyer, *op. cit.*, pp 16 ff.

<sup>2</sup> Emeneau, *JAOS*, LIII, p 141

<sup>3</sup> *Bṛhatkathāmañjarī*, Kāvya-mālā No 69, X 8-12: *KSS*, XVIII. 1. 10-51

<sup>4</sup> *KSS*, XVIII. 1. 51

नाम्ना तं विक्रमादित्यं हरोकेनाकरोत्पिता ।

तथा विषमशीलं च महेन्द्रादित्यभूपतिः ॥

<sup>5</sup> *BKM* X. 135-152.

lightened the burden of the earth in a trice.<sup>1</sup> The *KSS*, however, is specific, and it mentions that Vikramāditya subjugated the south (*i.e.* Deccan) and the Aparānta (*i.e.* Konkan), the middle region and Saurāṣṭra (*i.e.* Gujerat), the eastern region with the Aṅga and Vaṅga (Bengal), and the north including the Kashmir, whose king was made a subordinate ally. He killed hosts of Mlecchas and reduced others to submission.<sup>2</sup> It will be seen that Vikrama's conquests do not reach much beyond Magadha, nor is the Punjab included.<sup>3</sup>

After these conquests Vikramāditya arrives at the victorious army of his general Vikramaśakti. Names of vassal kings are announced who present themselves to pay their homage to Vikramāditya. They are said to be prince Śaktikumāra of Gauḍa, king Jayadhvaḥ of Karṇāṭa, Vijaya-varman of Lāṭa, Sunandana of Kashmir, Gopāla of Sindhya, Vindhyabala of the Bhīllas and Nirmūka, king of the Pārasikas.<sup>4</sup> The vassal kings are then honoured as also the

<sup>1</sup> *BKM* X. 285-6.

अथ श्रीविक्रमादित्यो हेलया निर्जिताखिलः ।  
म्लेच्छान्काम्बोजयवनाक्षीचान्द्रणान्सर्व्वरान् ॥  
तुषारान्पारसीकांश्च त्यक्त्वाचारविशङ्क्यन् ॥  
हत्वा भ्रमज्जमात्रेण भुवो भारमवारयत् ॥

<sup>2</sup> *KSS*, XVIII 2. 76-8

सापरान्तश्च देवेन निर्जितो दक्षिणापथः ।  
मध्यदेशः स सौराष्ट्रः सवगांगा च पूर्व्वदिक् ॥  
सकश्मीरा च कौबेरी काष्ठा च करदीकृता ।  
तानि तान्यपि दुर्गाणि द्वीपानि विजितानि च ॥  
म्लेच्छसंघाश्च निहताः क्षेत्राश्च स्थापिता वशे ॥

<sup>3</sup> Jayaswal, *JBORS*, XVI, pp. 296-7.

<sup>4</sup> *KSS*, XVIII. 3. 3-4 :

गौडः शक्तिकुमारोऽयं कर्णाटोऽयं जयध्वजः ।  
लाटो विजयवर्मायं काश्मीरोऽयं सुनन्दनः ॥  
गोपालः सिन्धुराजोऽयं मिहो विन्ध्यबलोऽप्ययम् ।  
निर्मुकः पारसीकोऽयं नृपः प्रणमति प्रभो ॥

federal chiefs and soldiers, and then, along with them, the king Vikramāditya triumphantly enters Ujjayinī. Thereafter, king Kalingasena of Kalinga was also forced to accept suzerainty, and to give his daughter Kalingasenā in marriage to Vikramāditya.<sup>1</sup>

Now, in view of these detailed and specific particulars, we are faced with the problem as to whether the account has its basis in fact or is merely a creation of the poet's imagination. Barring poetic embellishments, conventional exaggerations and descriptions, the account, on the whole, presents the appearance of being real and accurate and hence worthy of credibility. Prof. Shembavnekar vouches for the importance from the historical point of view of the account of Vikramāditya's parentage and birth as given in the 'KSS account.'<sup>2</sup> He does not, however, refer to the various kings mentioned by Somadeva in the *KSS*. Dr. Altekar, on the other hand, dismisses the whole story as unreliable, because in his opinion, the state of India as depicted in the *KSS* is not borne out by actual facts. According to Dr. Altekar, during that period, Bengal was ruled by the Śuṅgas and Kāṇvas and there is no mention of Śaktikumāra (referred to as from Gauḍa in the *KSS*) in their genealogies. Mahārāṣṭra and Kārṇāṭaka were under the Śātavāhanas, whose genealogies do not include any king named Jayadhvaja (as stated in the *KSS*). Sindh and the Punjab were under the Śakas, but the *KSS* mentions Gopāla and Sunandana as the respective rulers of these provinces. Thus, in Dr. Altekar's opinion, the political conditions in the *KSS* run counter to what actually existed during the period. Another factor going against the veracity of the *KSS* account, according to Dr. Altekar, is that there is no reference in the *KSS* to the fact of Vikrama's founding an era.<sup>3</sup> Thus the *KSS* is

<sup>1</sup> cf *KSS*, XVIII. 4. 1-3.

<sup>2</sup> *JIH*. X. 2, p 6 (Reprint); *Sahyādrī* (Marathi Magazine), Dec. 1943, pp. 789-90.

<sup>3</sup> *Sahyādrī*, Dec. 1943, pp. 791-2.

thrown out of court as purely a romantic work, having no historical value, thus knocking the bottom out of the theories of scholars who, on the basis of the *KSS* account were trying to reconstruct some historical episodes

Jayaswal, however, has given credence to the information supplied by the *KSS*, and according to him, the names connected with the biography of Vīkramāditya seem to be historical.<sup>1</sup> It is well known that Jayaswal identifies Vīkramāditya with Kuntala Śātakarṇi, and states that later the title was applied to Kuntala's ancestor.<sup>2</sup> We are not concerned here with the merits of the proposed identification. Apart from the fact, however, that such practice of naming an ancestor from his descendant is not found anywhere, and also that Kuntala Śātakarṇi is not called Vīkramāditya anywhere nor is he associated with the foundation of the Vīkrama era, his date<sup>3</sup> also conflicts with Jayaswal's identification. The battle described in the *KSS* was fought in Gujerat, according to Jayaswal, as it was the suitable meeting place for the various kings from the different provinces.<sup>4</sup> This may be assumed to be correct. Then Jayaswal identifies the various kings in the list thus indicating the historicity of the *KSS* account and thus forestalling a reply to Dr. Altekar's objection; but it should be noted that the kings mentioned by Jayaswal belong to the first century A.D. and not to the first century B.C., the date of Vīkramāditya. Jayaswal identifies Vijayavarman of Lāṭa with Jayadāman, and according to him, Pārasika was probably a Kushan king of Persian origin, and Kalīṅgasena, the father-in-law of Vīkramāditya, was Khāravela II or III.<sup>5</sup> The strongest objection

<sup>1</sup> *JBORS*, XVI, p. 299.

<sup>2</sup> *JBORS*, XVI, p. 298.

<sup>3</sup> Second quarter of the first century A.D.—Smith, *EHI*, 4th Ed., p. 232.

<sup>4</sup> *JBORS*, XVI, p. 299.

<sup>5</sup> *JBORS*, XVI, pp. 299, 305-7.

against these identifications as also against the Gautamī-putra Sātakarṇi theory is, as already indicated, that they relate to the first century A.D., whereas according to the *BK*, they must pertain to the first century B.C. in order to help us in proving the historicity of Vikramāditya.

In the following lines an attempt is made to show that some of the kings mentioned in the *KSS* may be presumed to have historically existed in the first century B.C. The political condition of India in the first century B.C. as portrayed by Dr. Altekar (to which a reference has already been made) is, no doubt, substantially correct. It was the period when the empire of the Śuṅgas was on the decline, and foreigners like the Greeks and Śakas had penetrated through the northwest upto Sind and the Punjab. The Sātavāhanas were lords of the south and they had extended their empire northward and eastward.

As regards Kalīngasena whose daughter Kalīngasenā was married to Vikramāditya and whom Jayaswal identified with Khāravela II or III,<sup>1</sup> it appears that he was identical with Khāravela himself. Jayaswal's identification rests on the assumption that Khāravela belongs to the second century B.C. Now, Khāravela was assigned to the second century B.C. by Buhler, Rapson and others on palaeographic grounds;<sup>2</sup> but palaeography is not the sole decisive factor in settling chronology, nor is it infallible. Its value is only relative. And there is a difference of opinion among scholars as to the date to be assigned to the Hathigumpha inscription on palaeographic grounds. R. B. Chanda believes the Hathigumpha inscription to relate to the first century B.C.,<sup>3</sup> and Dr. Seth has given very strong grounds which show that Khāravela belongs to the period of the decline of the Śuṅgas, about 75 B.C.<sup>4</sup> Thus, Khāravela, king of Kāliṅga, can

<sup>1</sup> *KSS*, XVIII. 4. 1-3, *JBORS*, XVI, pp. 305-7.

<sup>2</sup> *ASWI*, V, p. 71. *Ind. Pal*, p. 39; *CHI*, I, p. 535.

<sup>3</sup> *JRAS*, 1919, pp. 396-7, *MAI*, I, pp. 7 ff.

<sup>4</sup> *Nag. Univ. Journ.*, Dec 1942, pp. 4-7; also Ray Chaudhuri, *Pol Hist. Anc. Ind.*, 4th Ed., pp. 345, 347.

safely be identified with Kalīngasena mentioned in the *KSS*. Dr. Seth, however, identifies Khāravēla with Gardabhilla, the father of Vikramāditya; but the Manchapuri cave inscription<sup>1</sup> which he cites in support of his identification is in a very damaged condition, the readings are not beyond doubt and the linguistic equations are far—fetched.

Once Khāravēla is placed in the first century B.C., other identifications in the *KSS* become quite easy and simple. The first king mentioned is Gauḍa Śaktikumāra, *i.e.* king Śaktikumāra of Bengal. Prof. Rapson has identified the Āndhra king Sātakarṇi (Sātavāhana or Śālivāhana) and his son Śaktikumāra respectively with Sātakarṇi and prince Śaktisiri of the Nanaghat inscriptions.<sup>2</sup> It is an accepted fact that Sātakarṇi was contemporaneous with Khāravēla. King Sātakarṇi is reputed to have performed the *Asvamedha* twice,<sup>3</sup> which implies his overlordship of the earth, at least imperial sway over a large territory. The Āndhras appear to have been in possession of Ujjayinī and Viḍiṣā.<sup>4</sup> According to Jayaswal, Pāṭaliputra was under the sway of the Āndhras during this period,<sup>5</sup> so that we may safely assume that Magadha, which included Gauḍa, was under the Āndhra suzerainty during the reign of Sātakarṇi, and that Śaktikumāra, the prince mentioned in the *KSS*, who was the crown prince of Sātakarṇi, was probably his father's viceroy in the conquered Magadha. Such practice of appointing princes of the royal blood over distant provinces was fairly common in the Mauryan and Śuṅga times. Thus, Gauḍa Śaktikumāra may be identified with prince Śaktisiri or Śaktikumāra.

The next king enumerated is Nirmūka Pārasika; his territory is not mentioned. Now, exact accuracy with regard

<sup>1</sup> *NUJ*, Dec. 1942, pp. 10-1.

<sup>2</sup> *CHI*. I. p. 531 cf also Ray Chaudhuri, according to whom Śaktisiri or Haku-siri, the son of Sātakarṇi "is probably identical with Śaktikumāra, son of Śālivāhana mentioned in Jaina literature".—*PHAI*, 4th Ed, p. 347.

<sup>3</sup> Rapson, *CHI*, I, pp. 530, 535.

<sup>4</sup> Rapson, *op cit*, pp. 530-4. Ray Chaudhuri, *op. cit.* p. 346.

<sup>5</sup> *JBORS*, XVI, p. 294.



to foreign names cannot be expected in ancient works. Indian writers frequently made confusions between Śakas and Parthians. The term Pārasika probably denotes the Parthians who held sway over the northwestern India through their viceroys. The expression Nirmūka Pārasika refers to Śaka Maues, who for the first time assumed the title 'king of kings' on the Indian soil.<sup>1</sup> The name has been variously given as Maues by the Greek writers, Moa in Kharoṣṭhī, and Moga in inscriptions,<sup>2</sup> Maues belongs to the first century B.C., contemporaneous with the traditional period of Vikramāditya, and the defeat of the Śakas with which Vikramāditya is credited probably refers to the defeat of this Śaka king of kings.<sup>3</sup> Maues, Moa or Moka may well have been corrupted through Paisācī and Sanskrit into Nirmūka, and there is nothing inherently improbable in the identification of Pārasika Nirmūka with Śaka Maues.

The other princes appear to be rather petty chieftains, and no account or records concerning them are available. Jayadhvaja of Karṇātaka was probably a vassal king under the Sātavāhanas, and similarly, Sunandana and Gopāla, respectively of Kashmir and Sind, were not very prominent kings so as to have left any footprints on the sands of time. Absence of information about these kings elsewhere neither controverts nor supports the historicity of the account in the KSS.

Thus, Dr. Altekar's objections to the account in the KSS being fanciful have been answered. It must, however, be admitted that the KSS never refers to the fact of the founding of the era by Vikramāditya. It cannot be asserted whether the BK referred to it. Probably the KSS, as indicated by its title, was dealing more with the story than with the recording of all historical particulars, and hence such omission may be deemed pardonable.

<sup>1</sup> Sten Konow, *CII*, II. 1, p. xxix.

<sup>2</sup> Tarn, *Greeks in Bactria and India*, p. 496.

<sup>3</sup> cf. Tarn, *op. cit.*, p. 335 f

# JAGANNĀTHAPAṆḌITA ALIAS UMĀNANDANĀTHA

BY

G. V. DEVASTHALI

THE name of *Jagannāthapaṇḍita* (J) is too well-known in Sanskrit literature and at once brings to our mind the author of the equally well-known and popular works like the *Gaṅgālaharī* (GL), the *Bhāmīnīvilāsa* (BV), and the *Rasagaṅgādhara* (RG). It must, however, be remembered that there are other authors also going by this very name and that they also have given us a variety of works. Thus there is one *J* who has composed a *bhāṇa* named *Anāṅga-vijaya*; another who has composed the *Advaitāmṛta*; a third one who is the author of a poem called *Jñānavilāsa*; and there are several more who have given us the *Rekhagaṇita*, the *Vivāda-bhaṅgārṇava*, the *Anantacandrikā*, the *Anu-bhogakalpataru* and several other works on a variety of subjects.<sup>1</sup> Though it is certain that all these are different from the famous author of *RG*. and other works, who enjoyed the patronage of Shah Jehan and his son Dāra, little seems as yet to have been done to put together all available information about any one of these and thus fix their identity beyond all doubt and confusion. In the following lines it is proposed to present together all information available about one such author and fix his date within as narrow limits as possible.

The *J* that forms the subject of this paper is the author of the *Nityotsavanibandha* (N), the *Ratimanmatha* (RM),

<sup>1</sup> For these see the Introduction (in Sanskrit) to the *RG* (N. S. Press edition of 1916), p. 4 f. Also see Aufrecht, *Cat. Cat.*, I. p. 195 f.

and some other works. Fortunately enough our author is not quite reticent about himself so that by a perusal of his works alone we are able to collect a good deal of information about him. Thus from the *RM.*<sup>1</sup> we know that his name was *Jagannātha* and that he calls himself a *Kavi*. In *N*, on the other hand, we find him styling himself *paṇḍitavara*.<sup>2</sup> But the more important and interesting piece of information that we derive from this latter work is that *Umānandanātha* is the name which was received by *J* after his initiation.<sup>3</sup> This establishes beyond doubt the identity of *Umānandanātha*, the author of *N*, with *J*, the author of *RM*. And if at all there is any doubt still lurking in some sceptic mind it is dispelled by the fact that the additional information about the parentage etc. as given in the one exactly tallies with that given in the other. Thus we are told that the names of *J*'s parents are *Balakṛṣṇa* and *Lakṣmyambā*. *Balakṛṣṇa* in one is styled *Vidvān*, while in the other he is called *sacivottama*. The reference to *Lakṣmyambā* in both, however, is more touching. For the author describes himself as the moon of the ocean of the heart of *Lakṣmyambā*; and even declares in plain terms that he was fondled by her.<sup>4</sup>

In all his works again *J* refers to his *gotra* in rather proud terms. Thus in *N* he describes himself as the foremost (*Tilaka*) of the persons belonging to the *gotra* of the sage *Viśvāmītra* of penances striking the whole world with

<sup>1</sup> cf. अस्ति न्यस्तपद्मो गुणैरिह जगन्नाथमिधानः कविः ॥ *RM*.

<sup>2</sup> cf. ललितापदाब्जरोल्येन जगन्नाथपण्डितवरेण ।

नम्यः क्रोधनशरदि न्यबन्धित्योत्पद्यः शिवप्रीत्यै ॥ *N*.

<sup>3</sup> cf. भारत्युपाख्यभास्करमखिदेशिकलम्बदैक्ष्यनामाहम् । This दैक्ष्यनाम is found in the colophon which reads इति श्रीमद्भासुरानन्दनाथचरणारविन्दमिलिन्दायमानमानसेनो-मानन्दनाथेन निर्मितेऽभिनवे कल्पसुत्रानुसारिणि नित्योत्सवनिबन्धे साधारणक्रमनिरूपणो नामानवस्थो-क्तासः सप्तमः समाप्तः । सम्पूर्णं ध्यायं निबन्धः *N*.

<sup>4</sup> cf. सम्भूतो ननु बालकृष्णसन्निवोत्ससत्य रूपान्तरम् ।

लक्ष्म्यम्बाहृदयान्निवशीतकिरणो लोकेभिर्मन्त्रः सताम् ॥ *R.M.*

and श्रीबालकृष्णविरहस्तुतेन लक्ष्म्यम्बायोपलक्ष्येन । *N*.

wonder.<sup>1</sup> Prouder still is the phraseology used in *RM* and the *Bhaskaravilasa* (Bh. V.) where he says that he is born in a race (*i.e.* *gotra*) which is strong enough to bestow another *Indra* on the world, or to let it do even without any *Indra* at all.<sup>2</sup> The mythological reference here, of course, is only too evident to require any elucidation. It is, however, only in one work, known to us so far, that he gives us his surname. It is in *N* that he tells us that his surname is *Srutapeṭava*,<sup>3</sup> and it is worthwhile investigating into the matter and try to find the modern equivalent of this rather queer surname.

Two more points<sup>4</sup> worth noting have been given by *J* again in *N*. One is that he is already, *i.e.* prior to the composition of *N* in A.D. 1745 (for that is the date of its composition), an author of *nāṭaka*, *kāvya*, and other works; while the other pertains to his caste which he gives in the expression *mahitamahārāṣṭrajātihreṇa*. He describes himself as the jewel (*i.e.* the best) of the persons from the Mahārāṣṭra who as a class were highly respectable. This shows that *J* was originally a resident of Mahārāṣṭra, Brāhmaṇa by caste, as opposed to the Kannaḍa or the Telugu Brāhmaṇas who were the natives of the place where he flourished.

This brings us to the question of the place where *J* lived; and here again, fortunately enough, we have strong grounds to arrive at a definite conclusion. Thus in *N* he calls himself the *malya* (*i.e.*, flower on the head) of a *Bhosala* king of Cola.<sup>5</sup> In *RM* again he goes a step further and tells us that he enjoys the patronage of a *Bhosala* king of Cola.<sup>5</sup> This again explains

<sup>1</sup> cf. विशाख्यतपोमयविशामित्रविशोन्नतिकलेन । *N*.

<sup>2</sup> cf. अन्वेष्टं जगदस्त्रितेन्द्रमपि वा कर्तुं प्रगल्भेऽन्वये ।  
सम्भूतो etc. *N* and *Bh.* V. St. 111

<sup>3</sup> cf. श्रुतपेटवोपनाम्ना चोलाचिवभोसकेन्दुमाल्येन । *N*.

<sup>4</sup> cf. नाटककाव्याधिकृता महितमहाराष्ट्रजातिहेरिणि । *N*.

<sup>5</sup> cf. वशो भोसलभूयतोऽस्मिन्नुवं चोलप्रवेशार्पितः ।  
तस्मिन् किस्मवनीयशीलसदनं सङ्ग्रामलीलातत-  
ज्याचकीकृतबापदर्शनिमत्प्रसन्नविहृष्यीपतिः ।

why our author feels like emphasizing or declaring in emphatic terms the fact of his being a Mahārāṣṭra man. We have further grounds to assert that he was a resident of Tanjore. The very statement that he was a protégé of a *Bhosala* king by itself is enough for us to conclude that our author stayed at Tanjore which was the capital of the *Bhosalas*. But we have a more direct statement where *J* tells us that he was initiated into the *Natha* sect and was also asked to compose his *N* by his *Dikṣāguru*, *Bhāsurānandanātha*, who had come all the way from Benares to the *Cola* land and was residing on the bank of the *Kāveri*<sup>1</sup> (not far from Tanjore). In *RM* again we are told that his father *Balakṛṣṇa* was the best of ministers (*sacrvottamsa*) obviously of a *Bhosala* king of *Cola*. It may not be wrong, therefore, to conclude that *J* was a resident of Tanjore.

Having thus gathered all information regarding the name, the surname, parentage, gotra, caste and place of residence of our author, let us now pass on to a consideration of his works. And the most important work of *J* that we have note is the *Nityotsavanibandha*.<sup>2</sup> From the point of view of chronology also this work is very important because in it the author has given us the date of its imposition as the year 4846 of the *Kali* era.<sup>3</sup> The expression used by *J* to give the date is *rasārṇavakarivedamiteṣu* which R. Krishnasvami

आचान्तप्रतिपादनामृतमरीनिर्वापितोर्थिब्रजा

किञ्चान्योद्धुरसंजरो भुवि जगत्वेकोऽवनीचन्द्रमाः ॥

स तावदाजमणिद्वयजीव्यते तेन जगता च सर्वेण । *RM*.

<sup>1</sup> cf. काश्याब्धोलान् देशमेत्य कावेर्यद्विहारिणा ।

नाथेन भासुरानन्दनाथेनेहास्मि योजितः ॥

Published by NSP, Bombay. A MS. of this I have described in my Catalogue of the Sk. and Pk. MSS. in the Library of the Bombay University, (Bombay 1944) under No. 1740 All quotations from the *N* are taken from ननु बालकृष्णसक्ति.

<sup>2</sup> cf. कश्चिन्महाहृदयान्विधीतकिर्यन्निह व्यतीतेषु ।

नैकः श्रीबालकृष्णविद्वत्सुतेन लक्ष्योत्सवः सिद्धीर्यते ॥ *N*.

Sastry<sup>1</sup> has interpreted as being equivalent to A.D. 1775. Evidently he has taken the term *arṇava* in the above expression as signifying seven instead of *four* (as it usually does). But the idea of oceans being *seven*<sup>2</sup> in number is no less common than that of their being *four*, so that in the absence of some definite deciding factor the interpretation of the term *arṇava* and along with it also the date of the composition of *N* would have remained ambiguous and indefinite. Fortunately, however, *J* himself has given us such a definite clue to the exact date by giving us the name of year in which *N* was composed as *Krodhana*. Now ordinary calculation shows that the *saṃvatsara* current in the Deccan had the name *Krodhana*, not in A.D. 1775 (the date given R. K. Shastri),<sup>3</sup> but in A.D. 1745. This then proves beyond all doubt that the term *arṇava* in the above expression must be understood as standing for *four* and that the date of the composition of *N* is *Kali* 4846 (C. 1745 A.D.).

This *Nityotsavanibandha* is a tantric work which follows mainly the authority of the *Kalpasūtra* of *Parasurāma*, though some innovations have been introduced therein on the authority of some other *Tantra* works and also in view of the traditional teachings.<sup>4</sup> It has, like the *Kalpasūtra* on which it is based, seven chapters (*Ullāsas*) which are named *arambha*, *taruṇa*, *yauvana*, *praudha*, *tadanta*, *unmana* and *anavastha* respectively; and the topics dealt with in these respectively are *dikṣā*, *Gaṇeśa*, *Sri*, *Syāmā*, *Kroḍi*, *Parākrama*,

<sup>1</sup> cf. बरिवस्यारहस्यम् (Adyar Library Series, No. 28), Intr., p. xxviii.

<sup>2</sup> cf. समसमुद्रीवादिनस्तु शास्त्रादपेता एव ।—Kāvyamīmāṃsā (edited by Dalal, Baroda, 1924), p. 91 where may also be found other views about the number of oceans..

<sup>3</sup> The name for the *Saka* year corresponding to A.D. 1775 would be *Mammatha*.

<sup>4</sup> See the colophon quoted above where the work is said to be कल्पसूत्रानुसारि. Also cf.

शृंगुरामसूत्रजालकभद्रप्रसरस्य मे द्विजस्वेह ।

प्रन्थिविमोकधुरीणं गुरुवरणस्मरणमेव मार्गकरम् ॥

सुखसंस्मृचितानुकविद्वद्भक्तिकार्यता ।

तन्त्रान्तरान् सम्प्रदायादप्युक्तेह कवित् कवित् ॥ *N*.

and *Sāmānya Krama*.<sup>1</sup> From the concluding stanzas of this work we come to know that our author had set himself free from the bewitching entanglements of this world by a constant study of the Vedānta works. He also tells us there that he is a staunch devotee (bee—*rolamba*) of the lotus-feet of *Lalita* and that he was a devoted student of all *amṇāyas* and *tantras* and had, in addition, had the advantage of being saturated in the traditional teaching (of course through the favour of Bhāsurānandanātha).<sup>2</sup> This shows how our author was well up in *Vedānta* and *Tantra*. A perusal of the introductory stanzas<sup>3</sup> gives an impression that *J* had studied *Mīmāṃsā* also. For therein he has used freely such terms as *mukhyata*, *aṅgatva*, *nyāyopasamhṛta*, *aṅga*, *itikāryata*, *prakṛti* and *atidesa* which are one and all purely technical *Mīmāṃsā* terms. This work was composed, as the author himself tells us, at the command of Bhāsurānandanātha who having come from Benares to *Cola* stayed on the bank of the *Kāveri* and initiated our author giving him *Umānandanātha* as his *dīkṣā* name. *J* praises very highly<sup>4</sup> this *Dīkṣaguru* of

<sup>1</sup> आरम्भतरुणयौवनप्रौढतदन्तोऽम्भनानवस्थाकृतैः ।

सूत्रोदितैस्तु सप्तमिक्षासैराश्रितेह विभ्रान्तिः ॥ N

<sup>2</sup> cf. अम्बन्ततत्त्वशीलनदक्षितजगच्छक्रजालमोहेन ।

भारत्युपाख्यभास्करमखिदेशिकलम्बवैक्षनाम्नाहम् ॥

आम्नायतन्त्रजातालोकपरैर्णार्थसम्प्रदायजुषा ।

ललितापदान्जरोलम्बेन जगन्नाथपण्डितवरेण ॥ N.

<sup>3</sup> cf. प्रतिपाद्येषु मुख्यत्वमज्ञतान्यथ यद् भवेत् ।

तत्सर्वं श्रीगुरुश्रोत्रे रत्नालोकेऽविगम्यताम् ॥

न्यायोपसंहारैः प्रत्युजानस्य मे क्रमात् ।

अमप्रमादस्त्वनितं समावधतु तद्विद् ॥

सूत्रसंसूचितानुक्तविरुद्धातिरिक्तार्थता ।

तन्त्रान्तरात्सम्प्रदायादप्युक्तेह क्वचित् क्वचित् ॥

इह क्रमाणां सर्वेषां श्रीक्रमः प्रकृतिर्मतः ।

अतिदिश्य तमन्यथ विशेषस्तु निरूप्यते ॥ N.

<sup>4</sup> cf. यस्यादृष्टो नास्ति भूमण्डलाक्षो यस्यादासो विधत्ते न क्षितीशः ।

यस्याज्ञातं नैव शास्त्रं किमन्वयस्याकारः सा परा शक्तिरेव ॥ N.

This very verse occurs again in *Bh V* as st. 17. The *Bh. V.* is a whole poem in praise of *Bhāsurānandanātha*.

his who was, indeed, a great scholar, a great tāntrika, and also great writer of the beginning of the 18th century A.D.<sup>1</sup>

This brings us to another work which our author composed in praise of his *Dikṣāguru*. It is believed that *N* was composed by *J* only during the life-time of Bhāsurānandanātha, but that it was even revised and approved of by the latter. This belief, however, is not corroborated by *Rāmesvara Sūri* (a fellow-student of *J*) who belittles this tradition.<sup>2</sup> About the *Bhāskaravilāsa*,<sup>3</sup> of course, we have definite grounds to say that it was composed after the great Bhāsurānandanātha (*B*) had shaken off his mortal coils. In st. 110 of this poem, *J* directly states that though *B* had in pretty old age attained *Siva-hood* in the *Madhyarjunakṣetra*<sup>4</sup> yet he is still awake (i.e. living) with his bright and everlasting fame. Very probably again st. 109 of this poem speaks in punning terms of the passing away of *B*; and if this interpretation is correct, then that stanza would seem to give us some year named *Dundubhi* as the year when *B* attained heaven.<sup>5</sup> Now as we know that *B* composed one of his works in A.D. 1740-41, we must find out some year after that date

<sup>1</sup> About this writer I intend publishing a detailed account in a separate paper.

<sup>2</sup> See R. K. Shastri's Introduction (p. XXVIII) to *वरिवत्सारहृदय* (Adyar, 1941).

<sup>3</sup> Printed in the N. S. P. edition (1935) of *कलितसहस्रनाम* on pp. 16-24.

<sup>4</sup> This is *Tiruvidadamaruṭūr*, six miles east of *Kumbhakonam* and 29 miles from *Tanjore*. It is celebrated for its temple. (Geographical Dictionary by Dey, 1927)

<sup>5</sup> The verse is .

कुमुदं वर्धयन्प्रोक्षसी कोज्ज्व भास्करः ।

दुन्दुभिं ध्वनयन्नुर्व्या प्रमोदी दिनमानशे ॥

I suspect that we have to read *दिनमानशे* instead of *दिनमानशे*. But even as it is, the line can be understood as meaning 'Causing the drum (or the *Dundubhi* year) to sound on the earth, he reached the *Pramodī* day'. This would mean that *Bhāskara* continued to live and gather fame up to the year named *Pramodī*. According to this interpretation *Bhāskararāja* must have lived up to A.D. 1750 corresponding to *Śaka* 1572 which was *Pramoda*.



the corresponding Śaka year of which had the name *Dundubhi*; and that we get in A.D. 1742. It would, therefore, appear that *B* passed away in A.D. 1742 and that the *Bh. V.* was composed by *J* only shortly after the sad event. The date of the passing away of *B* would have been again settled at least approximately if we should have known the date of the composition of the *Bh. V.* *J.* does, indeed, seem to have recorded, of course with a pun, the date of the composition of his *Bh. V.* in stanza 112 in the expression *abde pramodasacive*.<sup>1</sup> But for the present at least, the expression seems to be tantalizingly obscure, so that we have to rest contented by saying that *Bh. V.* was composed soon after the sad demise of *B.* which very probably took place in A.D. 1742. The *Bhuvanabhoga*<sup>2</sup> is only another name of this *Bh. V.* which comprises 118 stanzas in different metres and is an important source of information about *B.* his works, his travels, his learning, etc., particularly because it is from the pen of one who was so intimately connected with him as his disciple.

One more dated work of *J* that we know of is the *Hṛdayamṛta* which we are told was composed in A.D. 1742. Though it is not at present possible to say any thing very definitely regarding the nature and contents of this work, yet the fact that the name of the author of this work is recorded as Umānandanātha is enough to show that it was composed by our author after his initiation into the *Nātha* sect, and that it is in all probability a Tāntric work. Nor is it unlikely that it was composed within only a few years of *J* accepting the *dikṣā*. This would mean that *J* was initiated by *B* into the *Nātha* sect not long before A.D. 1742.

<sup>1</sup> I am inclined to think that in this expression Jagannātha is giving us merely the name of the year (of course current in the Deccan). If this view is right the date of the composition would be A.D. 1750. In view of this interpretation again I feel that the 109th verse of the *Bh. V.* also should be understood as in the above note, so that *J.* would appear to say that his guru came (lived) as far as the Pramoda year (st. 109): then he passed away, presumably in the same year (st. 110) and the *Bh. V.* was composed (also immediately after the sad event in that very year (st. 112).

<sup>2</sup> cf. Aufrecht, *Cat. Cat.*, II, p. 13b.

The *Aśvadhātīkāvya*<sup>1</sup> is yet another poem comprising twenty-six stanzas in the *aśvadhātī* metre (whence the poem gets its name) composed by our author, though it has sometimes been wrongly fathered upon the famous author of *RG.* and other works. There is now little doubt that this poem was composed by *J* of Tanjore, the author of the *RM* and the *Vasumativilāsa*. About the exact date of the composition of this poem we know nothing and yet we can be sure that it was composed by *J* when he was pretty well advanced in years. For in the concluding verse of this poem *J* tells us that he composed it in his eagerness to satisfy the desire of his son's son, *Rama*.<sup>2</sup> From this it is clear that at the time of the composition of this poem *J*'s son was old enough to have a son who himself was old enough again to be interested in a Sanskrit *Kāvya* like the one under discussion. This would show that *J* must have been at least about sixty years old when he composed the *Aśvadhātīkāvya*.

All the four works noticed above are necessarily the product of his mature years and are certainly later than A.D. 1742. But composing his *N* in 1745, *J* has described himself as already a composer or an author of *nāṭakas*, *kāvya*s, and the like. This means that he must have composed some such works much earlier than that date. We must, therefore, try to see what works of our author justify the above declaration made by him. And taking up *nāṭakas* first, we find that our *J* is known to have composed two plays the *Ratimanmatha*<sup>3</sup> and the *Vasumatīparīṇaya*,<sup>4</sup> both of which very probably were composed before *N*. It is possible, however, to fix the date of the *RM* with greater precision and tolerable certainty. In the prologue to this play *J* tells us that his father is a

<sup>1</sup> Printed in *Kāvyaiatnākara*. p. 258

<sup>2</sup> Read : रामनाम्नः स्वपौत्रस्य कामनापूर्णोत्सुकः ।

अश्वधाटीं जगन्नाथो विश्वह्वयामरीरचत् ॥

<sup>3</sup> It is published, but I have quoted from the MS. described in my Catalogue under No. 2307.

<sup>4</sup> This is known only from MSS. See Aufrecht, *Cat. Cat.*, I, p. 557b.

*sacrvottamsa* and that he himself as even the whole world is enjoying the patronage of the *Bhosala* prince *Eka* of *Cola*.<sup>1</sup> This has been understood as referring to Ekoji I of Tanjore,<sup>2</sup> the very founder of the Maratha rule at Tanjore, who is known to have ruled there between A.D. 1675 and 1686. On this assumption the latest date which can be assigned to *RM* can't be later than A.D. 1686—a date, it may be pointed out, removed by a gulf of no less eighty years from the date at which *J* composed his *N*. Taking into consideration the ordinary span of human life and, of course, assuming that *J* was not only a child or even a boy below the teens when he composed his *RM* it appears to be quite absurd to accept for the *RM* a date so far removed from the date of the composition of *N* which has been given by *J* himself and about which, therefore, there can be no two opinions. Again the gap between A.D. 1686 and A.D. 1745 is rather too wide in view of the very few works that our *J* is known to have composed. The identification of *J*'s patron, therefore, with Ekoji I of Tanjore as it is generally accepted at present does not stand to reason. We must, therefore, identify him with Ekoji II, son of Tukoji, who succeeded his brother Sarabhoji after his death in 1728 A.D. This Tukoji died in 1736 A.D. and was succeeded by his son Ekoji who at the time, was about forty years old. Unfortunately he ruled only for a year, though during his short reign, his illness notwithstanding, he bravely defeated Chanda Sahib who had attacked Tanjore in 1736. If thus Ekoji II is the patron under whom our *J* wrote his *RM*, we can't but date the *RM* at A.D. 1736<sup>3</sup> or 1737 at the latest. This date for the composition of *RM* does not leave any very unaccountably wide vacuum between the known dates of his compositions.'

<sup>1</sup> See quotations above.

<sup>2</sup> See Krishnamachariar, *History of Classical Sanskrit Literature* (Madras 1937), p. 241.

<sup>3</sup> For information about Ekoji II read तंजावरचे मराठी राजे by वाकसकर (सयाजीसाहित्यमाला, अंक 223), pp. 68-69.

<sup>4</sup> For this period read वाकसकर, *ibid.*, pp. 68-74.

Incidentally it may be noted that though *J* declares in his *RM* that his father was a *Sacivottāmsa*, we do not hear of any minister of any of the *Bhosalas* of Tanjore with the name *Bālakṛṣṇa*. Had our author's father been really the minister of the founder of the Maratha Kingdom at Tanjore, Ekoji I, we should certainly have had at least some trace of his in the history of Tanjore. This absence of any historical trace of our author's father can be explained only on two assumptions: either our author is indulging in a flagrant falsehood or his father was a minister at some period our knowledge of which is yet extremely meagre and laconic. Ordinarily it would be only just and fair to our author (and to any author in fact) to reject the first of the two assumptions noted above. *J* has given us no cause to accuse him of being a liar. We are forced, therefore, to fall on the second and the only assumption that is helpful in this matter. It will not be wrong, therefore, to conclude that *J*'s father Bālakṛṣṇa was a minister during some period which is still obscure to us. And such a period, we are told, did obtain in the history of Tanjore for three or four years just after the death of Tukoji in 1736. Ekoji II, who succeeded his father in 1736, entertained suspicions about all around him; and it is, therefore, very likely that he must have appointed some new minister or ministers whom he could trust, and our author's father must have been one among these. Historical records actually tell us that Ekoji II did appoint a cabinet of several ministers for conducting the administrative affairs on proper lines and leading the state safely out of the predicaments which it was forced to face at this time. But ere long Ekoji was killed and Tanjore was in a chaotic condition for two or three years until Pratāpasimha came to the throne in 1739 A.D. This state of affairs prevailing in Tanjore during this period sufficiently explains the absence of any definite trace of the ministership of Bālakṛṣṇa in the history of Tanjore though undoubtedly, as declared by his son, he was for some time a *sacivottāmsa*.

Besides, the *RM* which is a play in five acts, our author has also another drama to his credit, the *Vasumatipariṇaya* dealing as the name shows, with the marriage of *Vasumatī*.

Having thus seen that *J* had already composed two plays before composing his *N* it now remains to see what *kāvya* or *kāvyaś* he is referring to when in his *N* he declares that he is already the author of some *kāvya*. We have already noticed two of his poetical works. *Bh. V.* and the *Aśvadhātīkāvya* both of which, as we have noticed, are the product of his mature years. It follows, therefore, that our author must be referring to some other poetical work of his when he called himself the author of *kāvya* etc. in his *N*. There appears only one work which one can think of in this connection. It is the *Sarabharājavilāsa*<sup>1</sup> which evidently is a poem in praise of king Sarabhoji of Tanjore. Now two Sarabhojis are known to have ruled at Tanjore; and of these, the later, generally known as Sarabhoji II, was on the throne from 1798-1833. If the *Sarabharājavilāsa* (*SV*) is taken<sup>2</sup> to be a work in honour of this Sarabhoji II the earliest date to which it can be assigned can't be earlier than 1798, a date which, it may be remembered, is removed by as many as sixty-two years from the date of the composition of the *RM* as arrived at above. To add to this there is also the difficulty raised by the pretty wide gap of a little less than fifty years between the composition of *N* in 1745 and that of *SV* (if we take its date as 1798) which cannot be very well accounted for in view of the comparatively few works that our *J* is known to have composed during this long period. In fact there is hardly any work so far known from the pen of our *J* which can definitely be assigned a date between A.D. 1745 and 1798. It, therefore, does not appear probable that *J* wrote in honour of Sarabhoji II. It again seems doubtful whether *J*, who declares in 1745 in *N*

<sup>1</sup> Known only from MSS. cf. Aufrecht, *Cat. Cat.*, I, p. 627.

<sup>2</sup> Burnell in his *Catalogue*, p. 162b describes this work as History of Sarabhoji of Tanjore (1798-1833). cf. *Cat. Cat.*, p. 637b and also 196a, where however we get 1796 instead of 1798, which latter is, of course, correct.

that he has freed himself from the entangling and bewitching aspirations of mundane existence, would ever care to compose a work in honour of a prince. It is, therefore, more likely that if at all our *J*<sup>1</sup> is the author of this work under discussion it must be in honour of the other earlier prince of Tanjore, known as Sarabhoji I who ruled from 1712 to 1727 A.D. And if this is correct then it follows that it was composed somewhere about 1720 A.D. This presumption about *J*'s SV seems to be justified again by the fact that it helps us to arrange chronologically all the known works of our *J* without leaving any very unaccountably wide gap between any two works and also without creating any difficulty on the score of *J*'s duration of life, or his initiation about A.D. 1742 or his pretty old age at the time of the composition of the *Asvadhātīkavya*.

Thus it is likely that *J* was born somewhere in the last decade of the 17th century and began his literary career about 1720 with SV. Between A. D. 1720 and 1736 he composed his *Vasumatīpariṇaya* and on the occasion of Ekoji II in 1736 composed another play called the *RM*. Soon after this he came into contact with his *Dīkṣāguru*,<sup>2</sup> *Bhāsurānandanātha*, and was initiated by him into the *Nātha* sect about 1742 when he composed his *Hṛdayāmṛta*. Three years later was composed his *magnum opus*, *Nityotsavanibandha* which shows *J* to be already old enough to be averse to mundane existence. About the same time belongs the *Bh. V* composed shortly after the passing of *Bhāsurānandanātha* in the *Madhyārjunakṣetra* while the *Asvadhātīkavya* belongs to the grey

<sup>1</sup> वाकसकर, *ibid.*, p. 62 records that both the *RM* and the *SV* are composed by *Jagannātha*, son of *Bālakṛṣṇa*, a minister of *Ekoji*.

<sup>2</sup> It may be noted that *J* has given us in his *RM* the name of his preceptor (or *Vidyāguru*) also as *Kāmeśvara* whom he highly eulogises in the following lines

जिह्वारजस्थवाणीनखविहतिरणद्वलीनादमेद्-

द्वेलीलाधीनलक्ष्मीकरकमलमधुस्वादिमाद्वैतवादः ।

चेतः कीडन्मुडानीकरभरकलितामन्दमन्दरगन्ध-

प्रख्यामोद्वैद्योमिः सुरगिरिह शुरुः सैव कामेश्वरोऽस्य ॥

years of our author, when he had no heart in composing such works or poems, for as he himself declares it, he has composed the poem simply for satisfying the desire of his grand-son. We thus see how we can very well survey the whole of the known literary activity of our *J* together with what few facts we know about his own life-time without having to face any very serious difficulty on any score. It is, therefore, very likely that *SV* was composed by our *J* and that it is a poem in honour of Sarabhoji I of Tanjore.

Having thus noticed all the known works of our author and also incidentally seen their chronology it is not now very difficult to fix his date with tolerable accuracy. We have seen that *J* composed his first literary work about A.D. 1720, and the last work, where he gives us the date of the composition, in A.D. 1745. We have also seen that two other poems must have been composed by our *J* after this latter date, so that they may be assigned to A.D. 1750 or thereabouts. Thus the literary activity of our author seems to have covered approximately the last three decades of the first half of the 18th century. Now assuming that our author was more than twenty years old when he composed his first *kāvya* about 1720 A.D., we may conclude that he was born somewhere in the last decade of the 17th century. This very well agrees with the fact that at the time of the composition of the *Aśvadhātī-kāvya* (about A.D. 1750), he had a son old enough to have a son who could desire his grand-father to compose such a poem in Sanskrit. Now as we do not get any further works of this author it may reasonably be presumed again that he did not live very long after that date. Supposing, therefore, that he lived for about a decade more, we may conclude that our *J* must have lived between A.D. 1690 and A.D. 1760 approximately.

TWO CONTEMPORARY TRIBUTES TO MINISTER  
VIDYĀDHARA, THE BENGĀLI ARCHITECT OF  
JAIPUR AT THE COURT OF SEVAI JAISING OF  
AMBER (A.D. 1699-1743)

BY  
P. K. GODE

IN the current descriptions of the Jaipur City we are told that this city was founded by Raja Sevai Jaising of Amber in A.D. 1728.<sup>1</sup> No reference is made in these descriptions to the architect who was responsible for the planning and laying out of the Jaipur City as we find it today. This architect was no other than VIDYĀDHARA to whom a tribute has been paid by his contemporary<sup>2</sup> at the court of Sevai Jaising (A.D. 1699-1743) in the following verses :

<sup>1</sup> *Imp. Gazetteer of India*, Vol. VII, 1886, p. 55—"Amber remained capital until 1728 when the Second Jaisingh abandoned it for Jaipur". P. 56—"Removing the capital from the hills about Amber where it had hitherto been placed he laid out and built the present Jaipur (Jeypore) in 1728" *Mahārāṣṭrīya Jñānakosa*, Vol. XIII, 1925, Page "ज, १२१"—Jaising was proficient in *Sūpasāstra*. He removed his capital from Amber to the modern Jaipur, which he founded in 1728 and laid out in the manner of a chess-board. Kṛṣṇarāma Kavi in his modern poem *Jayapuravilāsa Kāvya* (N. S. Press, Bombay, 1887) refers to Jaipur as follows — "जयपुरं अवसिहविनिर्मितम् जनितराजतराजमहोरमम्"—1, 19 (p. 3).

<sup>2</sup> Kṛṣṇa Kavi, the author of the *Īśvaravilāsa-kāvya* (MS. No. 273 of 1884-86 in the Govt. MSS Library at the B. O. R. Institute, Poona) folia 39-40—Verses 38 to 43 of Sarga X called राजतिलकवाग्ना. This poem was composed in A.D. 1744 at the time of the Coronation of Īś'varsing on the death of Sevai Jaising. Kṛṣṇa Kavi was present at the *Aśvamedha* performed by Jaising (*Vide* my papers in *Journal of Indian History*, Madras, XV, 364-367; *Poona Orientalist*, II, 166-180. *Mīmāṃsā*



“ बंगालयप्रवरवैदिकगौडविपः<sup>1</sup>

क्षिप्रप्रसादसुलभः सुमुखः कलावान् ।

विद्याधरो जयति मंत्रिवरो नृपस्य

राजाधिराजपरिपूजितशुद्धबुद्धिः ॥ ३८ ॥

यद्बुद्धिवैभवबलेन नृपः सवाई-

राजाधिराज जयसिंह इति प्रसिद्धः ।

चक्रे पुरं जयपुरं<sup>2</sup> रमणीयमेत-

चेतःप्रसादजननं त्रिजगज्जनानाम् ॥ ३९ ॥

राजा स मंत्रिवरमीश्वरसिंहनाम्

पुत्राय राज्यपदवैभवभाजनाय ।

*Prakāśa*, II, 43-46 and Dr. D. C. Sircar : *Successors of the Śātavāhanas* 1939, *Appendix on Aśvamedha*, p. 351).

<sup>1</sup> Vide *Mudhyugna Caritrakosa*, Poona, 1937, p. 397, Article on Jayasing—“ Jayasing had in his employ a clever and learned *Bengali gentleman*, with whose help he carried out all reforms in his State ” (Trans. from Marathi).

<sup>2</sup> Cf. verse 1 of *Sarga III* (folio 10) -

“ तेन प्रोद्धतप्रप्रसरणपरिरवानोरणात्वंतदुर्गं

प्रोद्यत्प्रामादशीर्षध्वजवसनमिलच्छंद्र्विवातिरुच्यं ।

श्रीसद्योहेन पूर्णं द्यरचि पुरमतीवोज्ज्वल रत्नभाभि-

भाति श्रीमत्सबाजीजयपुरमिति यच्चाम लोके प्रसिद्धि ॥ ३ ॥ ”

*Folio 11* (Verses 48-50 of *Sarga III*)

“ येन श्री जयदुर्गनामविहितो दुर्गः कृतो दुर्गमः

श्रीसंदोन्नयुतं पुरे जयपुरं नाम प्रतिष्ठापित ।

कासारः प्रस(र)त्सरोल्लवनी सौंदर्यसारान्वितः

सौत्यर्थं जयसागरो विरजितः कस्तत्समामो जयी ॥ ४८ ॥

एतत्पदार्थत्रितयं जयांके श्रीमत्सबाईजयसिंहनाम्ना

कृतं तदारभ्य कवेः कुलेस्मिन्पुनिधितो भूत्स्मितयेन त्राचां ॥ ४९ ॥

जयपुरजयदुर्गाहस्तबाई जयनृपतिर्जयसागरंकार ।

जयति जयचतुष्कमेतदस्मिन् जगति जयस्तत एव निधितोस्ति ॥ ५० ॥

In *Peshwa Daftar*, 7--Letter No. 16 dated “ April 1736 ” we find a reference to “ जयनगर ” (p. 11)

श्रीराजमल्ल<sup>1</sup>मुखमंत्रिषु मुख्यमेनं

विद्याधरं किल समर्पितवान्स्वरुच्या ॥ ४० ॥

अम्वेकतः सकलभूतलराज्यलक्ष्मी-

रम्वेकतो जनपदः पुरदुर्गसंपत ।

मम्वेकतोखिलजनाः परमेकतोसौ

विद्याधरो गुरुगभीरगुणैकसिंधुः ॥ ४१ ॥

धीरो निजातसमयं निकषा सवायी

राजाधिराज<sup>1</sup> जयसिंह नृपोखिलज्ञः ।

श्रीराजमल्लमुखमंत्रिसमन्वितार्य-

विद्याधरांकतलगं कृतता(वा) न्कुमारं ॥ ४२ ॥<sup>2</sup>

<sup>1</sup> Cf *Saiga* IX, 34—"मन्त्री पितुः . . . राजामल्लेतिनाम्ना जगति प्रसिद्धः"

" 39—"राजमल्लेमहामंत्रिणि वीरवर्ये"

" XIV, 3 —"अग्रे सेन्यं यत्स्थितं श्रीभरस्य भुत्वा तस्यास्कंदनं राजमल्लः"

" " 9 —"तावद्वाजामल्लानामास्य मन्त्री"

" " 27—"श्रीमद्वाजमल्लचंडानिलोयत्"

" " 29—"राजमल्लसेन्यभूरिप्रभावः"

In the *Jayapuravilāsa* of Kṛṣṇarāma Kavī there are references to Rājāmalla lake as follows -

*Ullāsa* II, 60—"यस्य प्रान्ते तरङ्गैर्लसति तरलितो राजमल्लस्तडागः"

" " 65—"श्रीराजमल्लज तटाकचरोऽच्युतध्रीः"

<sup>2</sup> The title राजाधिराज was conferred on Sevai Jaising on 12th June 1723 (Vide p. 124 of *Late Mughals*, Vol II by Irvin) In Vrajanātha's *Padya-taraṅgiṇī* (MS. No. 725 of 1886-92—B. O. R. Institute) composed 14th January 1753 we find in verse 10 at the end a tribute paid to Sevai Jaising for his abilities and achievements. This verse reads as follows -

"वेदव्यासतनुः पुराणमनने तर्कागमे गौतमो

वेदांतार्थविवेचने विचिंतुतः काव्येषु काव्योपरः ।

शेषो व्याकरणे कलासु कुशलो गर्गस्तथाज्यौतिषे

नावाशास्त्रविवेक्षणो जगद्हरिः क्षोणीशमुख्योभवन ॥ १० ॥"

Regarding Jaising's contribution to Astronomy see *History of Indian Astronomy* by S. B. Dikshit, Poona, 1896, pp. 292-295. Jaising had many learned men in his employ. A work on astronomy was composed by नवनमुक्षोपाध्याय for Jaising (Vide Aufrecht CC, I. 276—Translation of Euclid from Arabic into Sanskrit).

ने मन्त्रिणो मितगिरः किल राजमह्य-

विद्याधर<sup>1</sup>प्रभृतयो विषणाधिवासाः ।

राजाधिराजजयसिंहनिदेशवश्या-

भञ्जुर्विसा(शा)लभुजमीश्वरसिंहभूषं ॥ ४३ ॥”

The foregoing verses contain the finest tribute paid by a contemporary to Diwan Vidyādhara, to whom Sevai Jaising entrusted his son Išvarsing for guidance in the affairs of the Jaipur State.

It would be useful to record cotemporary descriptions of the City “Sevai Jaipur” planned by Vidyādhara, the Bengali minister of Sevai Jaising. In this connection I have to record here the following description in Hindī by Giridhārī,

In the *Rekhāgaṇita* composed by Jagannātha for Jaising he refers to his patron as “श्रीराजराजेश्वर” (verse 3 at the beginning of the *Rekhāgaṇita*—Oxford MS. No. 797) :—

“मलेछान् दर्पसमुन्नतान्स्वतरसा निर्जित्य भूमंजले ।

जीवाच्छीजयसिंहदेवचूपातिः श्रीराजराजेश्वरः ॥ ३ ॥”

<sup>1</sup> The *Peshwa Daftar* ed. by Rao Bahadur G. S. Sardesai contains some references to Vidyādhara .

P. D. 21—Letter No 24 dated 27th January 1750 from Naro Samraj to Nānā Svāmī : “महाराजानी कृपा करून सेवकास आज्ञापन व श्रीजीस व राबे सिवदास व विद्याधर बेनीपत्रे पाठविली ते उमाची त्यासी आज्ञाप्राप्त प्रविष्टकेली त्याची उत्तरे मागून पाठऊन देऊ” . . . “सेवेसी तुमरे खासगत वर्तमान विद्याधरजीस ह ॥ बेविसी विनंति केली त्यास त्यानी उत्तर दिलेकी तुम्ही मुलकात आमचा अमल बंद करून आपला अमल केला तुम्ही आपल्या खावदाकडे जाणे रवर्चाचा आपणापासीपैसा मिळत नाही . . . . . , ते प्रस्तुत आपले गडबडीत आहे . . . . . रु॥ विसी ताकीदपत्रे विद्याधर व नारायणदास व सिवदासजीस देहूनपा ॥

P. D. 21—Letter No 35 dated 17th April 1750—“राब केसोदासजी व दिवान विद्याधर व हरि गोविंद व हरनाथसिंग व जसबेतसिंग व राब सरदारसिंग हे सर्व बेकांती होते” In letter No. 25 we learn that केसोराब was the son of राजमह्य (“रा-केसोराब राजामह्याचे पुत्र”)

P. D. 2—Letter No. 31 dated 21st February 1751 addressed to Govindpant Bunde by his accountant Baburao Visnu—This letter refers to the suicide of Išvarsing. Hai Govind and Vidyādhara reported this suicide to Malharrao Holkar, who then withdrew his troops from the town of Jaipur.

a court-poet of Sevai Jaising who composed a work on dietetics called the *Bhojanasāra* in A.D. 1739. This work is represented by a MS. in the Govt. MSS. Library at the B. O. R. Institute (No. 1515 of 1891-95). The description<sup>1</sup> under reference begins as follows on folio 16 :

“अथ सवाई जैपुर बसायौताकौवर्नन ॥ दोहा ॥

पुराकरे बहु हरष करि मनमहिमोद बढ़ाय ।

विद्याधर सौ बोलि कहि सहरसु एक बसाय ॥ १८२ ॥

<sup>1</sup> My friend Prof. B. D. Verma has kindly obliged me with a rendering of this Hindi description as follows —

"Sawai laid the foundation of Jaipur, the description of which is as follows .—

*Dohā*—He laid out many streets, and thus enhanced the joy of heart. He said to *Vidyādhara* that a city should be founded here (182).

*Jainivās* should come within this city, this is my wish. There should be many cross-roads with shops on them. The back-yards of the houses should meet together (183).

Description of *Jainivās* :—

There were *Mukatmahāl*, *Rājmahāl*, *Bādalamahāl*, three-doored verandahs, bath-rooms and kitchens in that palace (184).

Big canals were running. There were many reservoirs of water and tanks and the water falling from the fountains spread like a sheet (185).

*Kavita*—Behold! Here are new trees, new leaves, new branches, new flowers and fruits, new beautiful parrots sit on them. New bees are humming and birds are singing new tunes. There are new peacocks, parrots, *Cūtakas* and *Cakoras*. New Cuckoo is cooing and producing new notes. *Sevai Jaisāha Mahārāj Mukutaman* has his *Jainivās* garden with a perennial spring reigning therein (186).

*Dohā*—It (Jaipur) should be populated in one year and should be twelve *Kosas* in extent. Merchants from different places should be called to stay there in (i.e. to make it their home). (187)

There are pits and hillocks, dales, and streams full of water. These should be levelled up and then the *Havelis* should be constructed (188).

I have got immense treasures. Take what you want and use it. *Sawai Jaipur* should be made a unique City. (189). He blessed him and said "It will be done soon (i.e. the City will soon be populated). It was the year 1784. Listen to this attentively (190).

It was *Poos (Pauṣa) Sudī 1 (Sukla 1)* and the day was *Saturday*, when the foundation of this City was laid at a very auspicious moment (191).

The whole world will be afraid of this but this will not be afraid of anything. This is the firm belief of *Girdhārī* (192).

जैनिवास या सहरमधि आवै यहै बिचारि ।

चौपरि केरु बजार बहु घरि पिछवारैं सारि ॥ १८३ ॥

अथ जैनिवासवर्चन ॥ दोहा ॥

मुकतमहल राजहि महल बादलमहल सुजानि ।

सिदरा औरहमांसुनिबुरजि रसोईठानि ॥ १८४ ॥

बडी बडी नहरै जहां हौद तडागहि देषि ।

भरे फुंहरि नलिन ते कुंठा चादरि पेषि ॥ १८५ ॥

॥ कवित ॥

देखौ नये तरु नये पातनि केनी केन

येन ईन ईसाषा नये फलफल नये है

Many Brahmins were feasted and were given *dakṣiṇā*. They all blessed :—" May this city be beautiful and immortal " (194).

*Kavita*—There are many temples here such as those of *Gopināth*, *Siva*, *Gaṇeśa* and the Sun. Their worship is performed to the accompaniment of bells (*ghaṇṭā*), cymbals (*ghaṇjhi*), and trumpets (*duṇḍubhi*). There are wells, step-wells in gardens. The *Mūnasāgar* is overflowing and the river is flowing swiftly (195).

*Dohā*—There are many cross-roads with shops on them and thousands of markets (*hāt*) where merchants of different countries are plying their trades (196).

*Kavita*—Many elephants, Arab horses and camels from Cutch come there. Many oxen, she-buffaloes in lacs come there. Embroidered cloth and plain cloth and jewelled ornaments are brought to Jaipur for sale from different parts of the world as Jaipur is founded by *Rājādhirāja* (197).

*Dohā*—The Europeans also live there. They have come there after crossing the oceans. They are very wise and intelligent (198).

In this way the merchants of many places have come there. *Hundis* of lacs and crores are current there. They are all happy and do their business peacefully. O *Girdhārī*, none look at them with any spirit of envy (200).

No body speaks improperly with any other person. O *Girdhārī* in this city all the 32 weights are quite correct and precise (201).

*Kavita*—The Brahmins engage themselves in *Yajñas* from early dawn. They study the Vedas and teach them to others. Every body looks to his own religion (*dharma*) and all evil deeds are set aside. In every house *Kathā* is being performed. They all sing the 18 *Purāṇas*. *Rājādhirāja* founded this City of Jaipur, where all people are praising God and sing his greatness (202).

नये नये सौरभसुबातनिमें आवैं  
 नये वये अलिगुंजै पुंजै बोलै बोल नये हैं  
 नये नयं केकी कीर चातक चकोर नये  
 नये नये कोकिल कुहुकैं बांनी नये है  
 सवाई जैसाह महाराजनि मुकाटमनि  
 जैनिवास बागमै वसंतनितनयेहै ॥ ९.८६ ॥

॥ दोहा ॥

बेगबसै यक वर्षमै बारहै कोसही फेर ।  
 देसदेसके बोलियौ व्यौपारी सुनिहेरी ॥ १८७ ॥  
 कूचेटीवेरेतकेनले बहुत हैंपुर ।  
 तिनकों दूरिकराय कै करो हवेली सूर ॥ १८८ ॥  
 लेहु षजानों बहुत है लागै सोही लगाय ।  
 सवाई जैपुर सुनों सहरसु यंक बसाय ॥ १८९ ॥  
 करि असीस बिनती करी देंहो बेग बसाय ।  
 सबत सतरैसे सुनों चौरासी मनुलाय ॥ १९० ॥  
 पौसहि सुदि परिबाजहां बारसनी सरवार ।  
 गिरधारी या सहरको जनम महासुभवार ॥ १९१ ॥  
 या कौंडरसबुजगतहैन्है यहै बिचारि ।  
 या कौंडरनां हि न कहू गिरधारी यह भारी ॥ १९२ ॥  
 बहुद्विजको भोजन दये दक्षिनां दई बुलाय ।  
 दै असीस यह उच्चरे बसहू सहर बहू भाय ॥ १९४ ॥

॥ कवित ॥

मंदिर अनेक जहां गोव्यं देव गोपीनाथ  
 शिवरू गनेशरू दिनेसके दिवाले है ।  
 देवी देव वियत गेह गेह शालरिसु घंटा  
 शांश्रिदुंदभिके नादनीके चाले है ।  
 बापी कूप बाग मानसागर सुपूर भरे नदी  
 चली आवैं नावैं चढ़ें नर नाले हैं ॥ १९५ ॥

॥ दोहा ॥

चौपर केरू बजार है हाटैंक ई हजार ।  
देस देसके करत हैं व्योपारी व्योहार ॥ १९६ ॥

॥ कवित ॥

गजबाजीबिकैदरी यावनिके अरू कछके ऊंट अनेकही आवै ।  
बैलबिकैक करे जी धनै अरूमैं सिवतीसी कीलाषनुयावै ।  
जरीजरबाव पटंबर अंबर-जरायके भूषन जगबिसाहै  
राजाधिराजबसायौसु जैपुरकंततहां तेषरी दिक्कैयावै ॥ १९७ ॥

॥ दोहा ॥

बसत फिरंगी हून हांसागरतजिकैं आय ।  
जिनकै बुधि बबेक बहुकहियेकहा बनाय ॥ १९८ ॥  
ऐसैं देसहि देसके आयेंहैं बहु साह ।  
लाष करोरि नकीसुनौ हूंडी चलतसुताह ॥ १९९ ॥  
जिनके लछि अयारहै करतरहत व्यापार ।  
गिरधारी सुषने रहैतत सकर नहीं निहारि ॥ २०० ॥  
कौऊ काहूतैकछूहकनाहक नही बोल ।  
गिरधारी या सहरमै कस्यौ बतीसहितोल ॥ २०१ ॥

॥ कवित ॥

यज्ञकरैं द्विजप्रातहिते फुनि बेद पठैं अरु औरैं पढावैं ।  
सुम्रत साधिकहै सब धर्म अधर्मकी बातही दूरि नसावै ।  
घरही घरमांड कथा डुनियेरूपुरांन अठारहरूं सबुगावैं ।  
राजाधिराज बसायौसुजैपुर जैजैकरै हरिनांव सुनावै ॥ २०२ ॥ ”

The foregoing description of Savai Jaipur by *Girdhars*, a Hindi court-poet of Savai Jaising, recorded in his *Bhojana-sara* composed in A.D. 1739 is very important as will be seen from its English rendering given to me by my ever-obliging friend, Prof. B. D. Verma of the Fergusson College, Poona.

I note below some points about it which should be specially marked by students of the history of this "magic city" or "rose-pink city" as some modern observers have described it:—

(1) Girdhārī, the author of the description, wrote this description in A.D. 1739 *i.e.* when the City was 10 years old and its great founder Sevai Jaising and his able architect Vidyādhara were ruling Jaipur.

(2) The wealth of Jaising and the intellect of Vidyādhara were responsible for the creation of this "magic city."

(3) In the history of Indian town-planning Jaipur has a proud place. In fact this City enchanted the hearts of Jaising's contemporaries as Girdhārī's description amply shows in all its details.

(4) The date of its foundation *viz.* A.D. 1728 is exactly recorded by Girdhārī in his description.

(5) The commercial prosperity that flowed in since the foundation of the City is amply reflected in Girdhārī's description.

(6) An able ruler and warrior like Jaising guided by an able architect and minister like Vidyādhara not only planned the City but executed his plan quickly and efficiently.

(7) Peace, plenty, prosperity and unmolested practice of *dharma* characterized the reign of Maharaja Sevai Jaising as Girdhārī tells us with a joyful heart and noble pride.

My plea in recording in this paper two contemporary tributes to Vidyādhara is with a view to urging the necessity of studying the life-history of Vidyādhara on the minds of our Jaipur friends. I am not aware if any contemporary portrait of Vidyādhara is available. In case it is available we



must publish it and put it on permanent record in some oriental journal. With this request I take leave of my readers but repeat with my own endorsement the following tribute paid to Vidyādhara by his contemporary Kṛṣṇa Kavi Kalānidhi :—

“यद्बुद्धिवैभवबलेन नृपः सवाईराजाधिराज जयसिंह इति प्रसिद्धः ।  
चक्रे पुरं जयपुरं रमणीयमेतच्चेतः प्रसादजननं त्रिजगज्जनानाम् ॥ ”

# OBSERVATIONS ON POST-WAR CULTURAL ORGANIZATION OF INDIA (WITH SPECIAL REFERENCE TO ARCHAEOLOGY)

BY

DR. M. H. R. TAIMURI

LORE OF INDIAN CULTURE

EVER since the dawn of history, throughout the ages, the lore of India has been so great and impelling that it has been the envy of every nation and naturally this should have created a longing in the heart of ancient people to make contacts with visits to and finally conquest of this prized country.

Ages before Christ, the lore of India attracted people to its shores and mention of India was not uncommon in the days of the Holy Prophet of Islam. The fame of India, in the ancient days, was entirely due to its own inherent cultural heritage and spiritual supremacy whose aroma enlivened the soul of all the nations of the world, breaking through all geographical barriers.

## INDIA IN FABLES DES LA MONDE

Every day millions of children all over the world, irrespective of caste and creed, pay their homage to Mother India and this has been done throughout the ages so eloquently and yet so quietly that, even today, hardly any notice is taken of this. Fables of Indian sages must have passed over to other Asiatic and European countries much earlier than our knowledge of history can guide us. This happened centuries and

centuries before Christ through Persia, Babylonia, Chaldæa, Greece, Italy and many other sources. The Indian stories or Jatakas from times immemorial, first passed on verbally and then these were translated, imitated, adopted and remodelled practically in all the languages of the civilized countries of the world. There is hardly a country where, in one form or other, these stories are not taught, and yet no body knows the real truth. Men like la Fontaine have immortalized these stories in their respective languages and countries.

From times immemorial, great races and people, one by one, knocked at the gates of this country, many a nation came, saw and conquered, many more came never to return, having dedicated themselves to that eternal process of unification and absorption which gave India its pristine creative genius and intellectual fertility.

#### MULTIPLICITY OF MONUMENTS

Therefore it is clear that India is a great store-house of the remnants of the various cultures the world has ever seen. No country in the world can be compared to India in the variety and range of its monuments. But unfortunately, due to many reasons, particularly want of a systematic organization for proper means of communication and the absence of up-to-date and more scientific arrangement at the sites and Museums, much of the value of Indian culture as one complete pattern, has not been fully realized. As a matter of fact, due to the great wealth of the Indian cultures in their variety as well as in their totality, this country should have adopted such means as to make it possible for the people of this country as well as the foreigners to have complete and easy access to all places and centres of culture. As compared to this, in many civilized countries we find that, although a great variety or continuity of culture does not exist as in India, the people of the place and the government have made such elaborate and comprehensive arrangements that it is a pleasure to visit

monuments in these regions at the least possible inconvenience and expense. In this country greater effort is necessary on the part of the people to understand the value of culture and archæological treasures and monuments in relation to their bearing on our daily life.

### ARCHAEOLOGY IN THE INDIAN UNIVERSITIES

It is a great pity that while foreign countries have been sending, day in and day out, archæological exploratory expeditions, none of the Universities of the home-country have taken, seriously and, according to their national greatness, the study of cultural and archæological subjects. Likewise the apathy of the great public institutions and societies in this connection is appalling. While in the length and breadth of the whole country, there is hardly a University-place which is not rich in its archæological monuments and cultural treasures, it is painful to find that there is hardly any society worth the name to carry out archæological or cultural activities of the place. Indian Universities have been subjected to criticism from various points of view and, for that reason, different remedies have been sought to improve University work and organisation.

Schemes have been launched for the advancement of technical and industrial training and the improvement of the general outlook in many other quarters.

From time to time, commissions and committees have devised many schemes to improve the cultural and utilitarian standard of these seats of learning. But it is amazing that no body as yet has suggested the most common defects in the teaching of history in the schools and colleges of the country. A man can easily submit a thesis in any of the historical subjects for a doctorate without necessarily having any insight into the living monumental history of the country.

India, by virtue of its great history, commands an unrivalled position among the countries of the world. Every University of the country, strange to say, can be a centre of

archæological studies. Starting from the North, the frontier province, it is well known, is one of the richest provinces of the country for its archæological treasures of the various Persian, Greek, Bactrian, Scythian, Mauryan and other cultures. Tekhti-bahī, Jamal Garhi, Mardan, Taxila and numerous other places have proved their importance as a result of valuable antiquities and relics which had been discovered from these places. In this province still greater work is awaiting the spade of the excavator. Lahore, the seat of an important University, is rich in Mughul monuments. The names of Delhi and Lucknow need no introduction for their monumental importance, and Agra becomes all the more important on account of its nearness to the great treasure house of Mathura well-known for its sculptural museum and sites. Round about Aligarh, there also lie important sites and monuments.

Benares, the seat of the Hindu University, apart from its own importance, has the famous Sarnath near at hand, and likewise, Allahabad has its own sanctity. In short, all these places are very valuable for Archæology. And again in Central India, Gwalior, Ujjain, Bhopal (famous for its Sanchi Topa and other Monuments) and other innumerable important places well known for their ancient monuments and fine spots for excavation, are worth considering.

In the Peninsular triangle, Mysore, Bombay, Hyderabad Madras and the further south are all very important Archæological regions. If these Indian Universities happen to organise, individually or collectively, circles of scientific archæological studies, what an immense store of knowledge would be gathered and how many more valuable new chapters would be added to the history of this country! Besides, automatically it will form an important step towards the solution of the unemployment problem, to some extent at least, if not more. India can still afford spending money on the reclamation of its past heritage. Each University or province, according to its regional environment, can organise its work. If

responsible and prominent leaders can ever lend a few moments of serious consideration, then the question of funds and all relevant financial difficulties can be solved. Perhaps it will not be necessary to show here that every penny spent on archæology will strictly go to the deserving. First of all, a considerable number of unemployed intellectuals will be attracted to this new opening. Thousands of Indian labourers will also be benefited thereby as is the case even at present. And finally, at the Universities themselves, some new recruitment to this specific department, will help many archæologists and thus an opening will be found for many scholars who, at present, due to the absence of this kind of work, are unable to utilise their talent to the extent it deserves.

#### ARCHAEOLOGY AND HISTORY-MUTUAL RECIPROCITY

In this age of scientific progress in all departments of human knowledge, practical evidence capable of experimentation and analysis is supposed to be essential for proving the truth of any fact or promoting an abstract theory.

The need of experimentation has been so indispensable that its application is no longer confined only to the realm of what may be termed the material or physical sciences like Chemistry, Biology and Botany, but it has gone far, much too far, beyond our expectations.

Psychological and Spiritual theories, find no legs to stand upon, unless they are supported by practical analysis of their subject-matter.

This is the reason why, during the years gone by, the leading spiritualists of the world, men like Sir Oliver Lodge and his associates, through various experiments, made Spiritualism a practical reality.

Today, Clairvoyance is as much capable of experimentation as any ethereal substance. Perhaps the need of experimentation and analysis is still greater in the psychological sciences than in the realm of Spiritualism.

In short, when the necessity and importance of experimentation has been fully realised and proved in abstract and even in metaphysical sciences, it is evident that its value becomes all the more great in those sciences which deal with the growth and formation of human society at large and of which, no doubt, archæology is a very important section.

Needless to say, without archæological advancement, the claim of India to past history is apt to dwindle away in mere mythology.

India, in spite of its great cultural heritage, has been slow, as compared to other countries, to recognise the value of archæology, and perhaps this may be taken as one of the reasons for the absence of popular interest in this subject. During the present age of cultural advancement and scientific progress, the contribution made by India in the various branches of research has been fully recognised the world over. But, unfortunately, so far, considering the monumental richness of the country, India has not been able to produce an archæologist of outstanding merit as compared to other nationals who come to work in this country.

In India, as compared to other countries, for a thorough insight into the history of the country, the study of archæology is by far the most important. Evidently the history of this country has been so greatly influenced by the culture of foreign nations that it is impossible to understand its true significance without having recourse to the study of the results of these conflicting cultures in the form of some tangible evidence such as works of art, architecture and the like.

### TIME TO ACT

Now, here is the opportunity. During this post-war period, let all of us, Universities, cultural institutions and others, put our heads together and organize the country for the study of archæology, culture, and art.

Let there be innumerable societies in every province for the study of its cultures, let there be proper organizations which may be in a position to create cultural affinities among the various sections of the country, nay, let every individual ponder over this gigantic problem and find out ways and means to improve the present tendency of *laissez faire*. In this connection quite recently the Royal Asiatic Society of Bengal has made some proposals consisting of several sections, of which the creation of a Central Museum and the improvement on the present system of accessibility to the monuments are by far the most important. All the suggestions in this scheme are well worth trying and it is hoped that those who are interested in the cultural advancement of this country will extend them their support.

At present a new era is about to begin, the political horizon of the country once more looks brightened, and it may be possible that, by the time these lines go to the press, Indians themselves may be masters of their political destiny. If this happens, it is hoped that they will exert every ounce of their energy to strengthen the cause of the cultural advancement of the country.

It is evident that nothing can help India in the solution of its political destiny than the appreciation and understanding of its various cultures by its people of various races and creeds.

These lines are being written in appreciation of one who has dedicated himself to the service of this country through a library, of which there is a great shortage in this country and of whose educative value we have very imperfect ideas. It is expected that the example of this noble man for serving his country through the window of a public library quietly, irrespective of race or creed, will be followed by many of us and that his sacrifice and effort will no doubt bear fruit in the future.



## RELIGION OF KALIDASA

BY

V. R. RAMACHANDRA DIKSHITAR

IT is being generally admitted now that Kālīdāsa, the great poet of India, could not have been a contemporary of the Gupta monarchs but should have flourished in the first century B. C. Evidences in this behalf are accumulating by the critical studies of scholars. In examining the religion of Kālīdāsa it is necessary to take into account the religious conditions of the times when he lived. The Mauryas had definitely been relegated to the past, and imperialism, power and predominance, had gone for ever. The Śungas had come to power. They are said to be brahmanical in religion and outlook. They are again said to have revived brahmanical religion as if it had been thrown into the shade by the Mauryan emperors. Whatever it may be, the fact remains that some of the Śungas indulged in Vedic sacrifices like the *Aśvamedha*, and attached more importance to Vedic religious rites and ceremonies. By the time of the Śungas, the Dharmasāstras and Dharmasūtras had become authoritative sacred texts. The rules and regulations laid down in these treatises were to be followed to the very letter. All of them stood for the ideals of varṇas and āśramas, the well-thought-out scheme of social life, which was successfully worked out in India through the ages.

Again it was the epoch of the Purāṇic Hinduism. The Purāṇas were written at different times, and some of them rewritten also. The older Purāṇas like the Vāyu, Brahmāṇḍa and even Viṣṇu were known to the literate public.

They taught what the Arthasāstra and Dharmasāstras seek to teach. In addition they elaborately treated of the various gods and goddesses of the Hindu Pantheon, their heroic exploits for the cause of dharma and the like. Among these numerous gods, the Purāṇas selected three important gods, Śiva, Viṣṇu and Brahmā, usually known as the Hindu Trinity. These three gods are said to have a division of functions. The department of creation was in the hands of Brahmā, of protection with Viṣṇu and of destruction with Śiva. Though there was a separate major function to each of these major gods, yet the fundamental concept was that each of these gods represented, in one form or other, the One God called Brahman and, to realise this Brahman which is the height of ambition to every Hindu, he must pray to one of these gods and reach the final goal of liberation through the worship of that god. This God is generally called the *Iṣṭadevatā* of the individual, family or a group of families.

This did not mean that the individual or family was sectarian in outlook and narrow in religious matters. It was happily realised that there is only one God but there are numerous paths which help you in attaining this God. For every path there is a deity or a presiding deity by invoking whose blessings you are enabled to reach the Infinite much more quickly and with ease. In fact the worship of *Iṣṭadevatā* is a training for the realisation of the higher thing which is to free oneself from the cycle of birth and death. So with such a healthy background and with a wide toleration, the Purāṇas, as a class, put forth a number of cults for every one to reach his end by his choice *devatā*. In its own way such a *devatā* was exalted as the Supreme Being for the true philosophical concept was that each *devatā* was a symbol of the *Paramātman* or the one *Īśvara*. So the man or woman regarded his *devatā* as the Great God and worshipped it with fervent ardour. This did not lead to intolerance or sectarianism at the time of Kālidāsa. A person of the first century B. C. offered his worship at any shrine but he had predilection for his *Iṣṭadevatā*. For after

all, concentration is necessary to achieve anything and much more so in the spiritual sphere.

This background will enable us to understand the personal religion of Kālidāsa. His very name shows that he was a devotee of Kālī, the mother goddess and the goddess of learning and wealth. Kālidāsa speaks highly of the gods of the Hindu Pantheon. He gives an honoured place to Brahmā, Viṣṇu and Kārtikeya in his classics. He is a good Hindu who does not believe in sectarian forms of worship. He is indeed a fine product of the times. As every Hindu believes he was a follower of the Dharmasāstra school. He accepted the āśrama system with approval :

शैशवेऽभ्यस्तविद्यानां यौवने विषयैषिणाम् ।

वार्धके मुनिवृत्तीनां योगेनान्ते तनुत्यजाम् ॥ *Raghu*, I. 8.

He shows how the young should spend their time in education, the adolescent as family men, the retired men as hermits and the aged given to the practice of yoga. This is, in other words, the *brahmacarya*, *gārhastya*, *vānaprastha* and *sannyāsa*. By the significant expression *prajāyai gṛhamedhinām*, he echoes the law code that a certain person marries a woman not for mere sexual enjoyment but for *santāna* or progeny by whom only the Pitr̥s find an honoured place in the *Pitr̥loka* (*Ibid.* 7). Kālidāsa was a close observer of varṇa-dharma. He was against the marriage of a kṣatriya with a lady of the brahman caste. This can be seen clearly from the *Sakuntala*. When King Duṣyanta was out to hunt in the forests, he came upon Kaṇva's hermitage and had occasion to see young Sakuntalā in the āśrama. Struck by her bewitching beauty, he resolved to marry her by the gāndharva form of marriage allowed in the case of a kṣatriya. Before he made up his mind, a doubt arose within himself whether she was a member of the brahman family :

राजा—अपि नाम कुलपनेरियमसवर्णक्षेत्रसंभवा स्यात् ।

*Sakuntala*, Act I.

Suddenly the king corrects himself and says that she is quite proper to be married by a kṣatriya. The reason assigned was that the mind of a noble king (*arya*) like himself would not lead him astray. It will take him only in the righteous path :

असंशयं क्षत्रपरिग्रहक्षमा यदार्यमस्यामभिलाषि मे मनः ।

सतां हि संदेहपदेषु वस्तुषु प्रमाणमन्तःकरणप्रवृत्तयः ॥ *Ibid.*

In elaborately speaking on the nature of marriage, Kālidāsa shows himself out and out orthodox and a close follower of the established law and usages of the land. At the end of the *Śakuntala* there is a prayer :

सरस्वती श्रुतिमहती महीयताम्

This simply means that the words of the Vedic brahmins should be listened to with respect. This is indirectly saying that the Vedas are so sacred that he who learns them must be a great personage worthy of all respect. By phrases like *yathāvidhikṛtāgninām* and by terms like *havis* and *hotr* occurring in the texts it can be inferred that Kālidāsa had a firm faith in the vedic ritual of *yajña* or fire-rite and held people following such rituals in high veneration. This can be seen from the way with which Duṣyanta treats the anchorites in the several hermitages, especially from how he desisted from killing the deer at the request of a certain sage. Kālidāsa does not mince matters. He takes up his cudgels against the *tamasivṛtti* of the people and stands up for the *sātvikivṛtti* which alone tends to the welfare of the world at large. Says he at the beginning of the *Malavikāgnimitra* :

सन्मार्गालोकनायै व्यपनयतु स वस्तामसीं वृत्तिमीशः ।

Some scholars find a veiled reference here to Buddhism which the poet seems to characterise as *tamasivṛtti*. It appears that Kālidāsa generally detests the spirit of what we call defeatism culminating in a material outlook of things as different from the spiritual. His wish is that by following the

righteous path, people become ennobled and lead truly the life of a gentleman. In one word we should shake off lethargy and cultivate an active life of real usefulness and benefit to society. That Kālidāsa had an abundant faith in Vedic religion is seen from the beautiful śloka put into the mouth of a fisherman :

शहजे किल जे विणिन्दिदे णहु शे कम्म विवज्जणी अए ।

पग्गमालणकम्मदालुणे अणुकम्पामिदुकेवि शोत्तिए ॥

—*Sakuntala*, between Acts V and VI.

When questioned by the Superintendent of police why he had the hardihood to take the lives of poor fishes, the fisherman gave the straight answer that by following his profession, he does not become heartless. Incidentally Kālidāsa makes the fisherman refer to the Vedic sacrifices where the Brahman is asked to offer the sacrifice of a goat (*pasumedha*) and to tell the Police Superintendent that on account of that one could not put down the Brahman as a heartless and cruel man. People do what is ordained in their sacred books. Here Kālidāsa not only glorifies the yajñas but also puts a special emphasis on the need for religious faith. Otherwise we would be taking the doctrine of *Ahimsā* or non-violence to absurd lengths.

As a pious Hindu, Kālidāsa worships at the shrine of Hindu gods like Hari and Brahmā, Kārtikeya and Mahākālā. His devotion to Hari can be seen from the praise of Him by the sages in 17 ślokas in the *Raghuvamśa*. I shall summarise the contents. The Lord Viṣṇu is addressed as follows : " You are the Creator and Protector and Destroyer. You are only of one form (*ekarūpa*). You are incomprehensible, invincible, and ever victorious. You are devoid of desire (*akarna*) and full of compassion (*dayālu*). You are the All-wise, the unborn Lord. You are one and still of different forms. You are belauded by the seven *sāmas*. You abide in the seven seas. You are the four-faced god. You are the

effulgence of the yajñas. You are unborn and still incarnate yourself in times of need. You take every body to the goal of eternal freedom. You are the embodiment of the Vedas. You give succour to those who merely remember you." (X, 15-33).

From this it can be easily inferred that Kālidāsa, regards Viṣṇu as the Great God and also as one God. This only indicates the *abheda* nature of the poet. Though his *Iṣṭa-devatā*, as we shall see soon, was the God Śiva, still there is no difference to him between Śiva and Viṣṇu. Both are supreme gods. Kālidāsa had apparently in his mind the significant śloka of the *Bhagavadgītā* where the Lord says in whatever form one worships Him he is pleased with that worship and shows grace to him. To attain *siddhi*, Kālidāsa says that there are different paths which are acceptable to the *śāstras*, with the implication that each person can tread the path which appeals to him (X. 26) The *abheda-buddhi* of the poet is also seen from the *Kumārasambhava* where he exalts Brahmā as the one God :

नमस्मिर्मूर्तये तुभ्यं प्राक् सृष्टेः केवलात्मने ।

गुणत्रयविभागाय पश्चाद्भेदमुपेयुषे ॥

त्वमेव हव्यं होता च भोज्यं भोक्ता च शाश्वतः ।

वेद्यं च वेदिता चासि ध्याता ध्येयं च यत्परम् ॥ II. 4,15

But what is really important is his statement again in the *Kumārasambhava* (VII. 44)

एकैव मूर्तिविभिदे त्रिधा ।

Therefore Kālidāsa, who is a votary of the one god, is equally a votary of all the gods who seem to be differentiated but, really speaking, are all one.

In the *Meghadūta* a reference is made to the temples of Caṇḍisvara and Mahākālā. In the former there were a number of gaṇas who were all serving the Lord. And

Caṇḍi'svara is here spoken of as *Tribhuvanaguru*, meaning Śiva himself (sl. 35). In the Mahākāla temple, reference is made to the evening prayer accompanied by the beating of the musical instrument, *Paṭaha*. The poet mentions in this connection that evening service was generally accompanied by dance of Śiva, Bhavānī appreciating it to her heart's content (sl. 36-38).

Later on Skanda's abode at Devagiri is mentioned with the same worshipful attributes. There the poet asks the cloud to offer choice flowers soaked in Ganges waters to the presiding deity. Skanda, it is said, is no other than the great energy of Śiva, having the crescent in his forehead. For Skanda was sprung from the seed of Śiva cast into fire. Besides he is the darling of Bhavānī who decks herself with the cast-off plumes of the peacock, the riding vehicle of the God Skanda (*Ibid.* 45-46).

Thus we notice Kālidāsa's fervent devotion to the Hindu gods without any sense of distinction.

In all his classics, all these gods are exalted, venerated and worshipped. Excepting his indirect reference to Bhavānī in the *Meghaduta*, we do not come across any special prayer to the goddess, nor any separate shrine for Her. Popular version fathers the current *Syāmaladāṇḍaka* in praise of Lalitā to our poet. It may be or may not be his composition. He has not referred to the worship of the Devī anywhere in his celebrated classics. Again we are surprised to find no mention of the god Gaṇeśa or Vināyaka, as he is popularly known. One is compelled to conclude that the cult of Gaṇeśa had not yet spread in his time. Otherwise he ought to have mentioned this God, the most popular of all gods of the Hindus, even at the present day. This perhaps gives some clue that Kālidāsa must have flourished long before the cult of Vināyaka became popular.

Though it is clear from his writings that the poet was no sectarian in his religion, still his predilection, as has been already said, for Śiva was undoubted. All his great classics

begin without any exception with an invocation to Śiva. The *Raghuvamśa* commences with the benedictory verse :

वागर्थाविव संपृक्तौ वागर्थप्रतिपत्तये ।  
जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ॥

The poet salutes Pārvatī and Parameśvara and speaks of them as the mother and father of the world. These two are united together as the inseparable union of *vāk* (words) and *artha* (meaning). They are invoked by Kālidāsa for the success of his undertaking which consisted mainly of *vāk* and *artha*. The poet prays to the mother and father of the universe to endow him with sufficient literary skill in accomplishing the great literary work which he has undertaken. In the *Vikramorvaśīya* it is Sthānu who is invoked. *Sthānu* simply means a Pillar. God Śiva is worshipped in the form of a Pillar. It is significant to note that this appellation is found among the thousand names of Viṣṇu (*Viṣṇusahasranāma*). What does this show ? Only the *abhedabuddhi* of our ancients. Kālidāsa bestows all the high attributes to this Sthānu. He is the one Puruṣa hailed in the Vedānta, pervading all heaven and earth. He is alone Īśvara. Him alone search those desirous of salvation by yogic sādhanas. He is the eternal god to be realisable by steadfast devotion and meditation. He requests for undying name in the literary world :

वेदान्तेषु यमाहुरेकपुरुषं व्याप्यस्थितं रोदसी  
यस्मिन्नीश्वर इत्यनन्यविषयः शब्दो यथार्थाक्षरः ।  
अन्तर्यश्च मुमुक्षुभिर्नियमितप्राणादिभिर्मृग्यते  
संस्थाणुः स्थिरभक्तियोगसुलभो निःश्रेयसायास्तु वः ॥

It has been pointed out (Introduction to *Sakuntala* by Sarada Ranjan Ray, p. 52) that Kālidāsa indirectly expresses his innate desire for *mukti*. If this is read with what occurs at the end of the *Sakuntala* :

ममापि च क्षपयतु नीलोहितः पुनर्भवं परिगतशक्तिरात्मभुः ।



proof is positive that Kālidāsa's ambition in life is not worldly prosperity, but final release from the bondage of saṁsāra.

In the *Sākuntala*, the greatest drama India has ever produced, the poet addresses Īśa, another name for Śiva, for protection. Īśa is said to be the first of all creations. He is the *havis* (offering) and *hotṛ* (the sacrificer). He is the regulator of time, pervading the worlds as such. He is the *biṣa* (the seed) of all creatures. It is He who constitutes eight forms. Here, as in the *Vikramorvaśīya*, the poet refers to immanence of the Lord as seen through the spectacles of the Vedānta. The idea underlying is that nothing is greater than Īśa, who may be Śiva, Viṣṇu or Brahmā.

More or less the same invocation is seen in the *Mala-vikāgnimitra*:

एकैश्वर्ये स्थितोऽपि प्रणतबहुफले यः स्वयं कुत्सिवासाः ।

कान्तासंमिश्रदेहोऽप्यविषयमनसां यः पुरस्ताद्यतीनाम् ॥

अष्टाभिर्यस्य कृत्स्नं जगदपि तनुर्मिबिभ्रतो नाभिमानः ।

सन्मार्गालोकनाय व्यपनयतु स वस्तामसीं वृत्तिमीशः ॥

Here Īśa is also named Kṛttivāsa, meaning He who has for his garment the skin of the elephant. Here a reference to the *Ardhanārī* form of the Lord is indicated (*kāntāsammi-stradeha*). He is a *paramayogin* and of eight forms which are earth, water, tejas, wind, ether, sun, moon and the sacrificer. Here the poet requests the Lord to make people shed their ignorance and evil conduct of life, and take to the conduct of the learned and the wise.

Not only at the commencement of his important classics but also towards the conclusion the same Īśa is invoked. For example in the *Bharatavākya* of the *Sākuntala* it is said "may the Self born Nīlālohitā (Śiva) whose power is manifest all round, cancel my rebirth." The last two lines already quoted above are a prayer to the unborn Nīlālohitā to secure freedom from rebirth. Thus, even in the final benediction, the poet turns his mind to the Lord of his choice who is no other than

S'iva. This shows Kālidāsa's anxiety to get rid of the cycle of birth and death and to reach the final beatitude.

Whatever may be the predilection of the poet for a particular deity, the fact remains that he was a Vedāntin to the core. As a Vedāntin he makes no difference between this god and the other. Whenever occasion occurs, he speaks of other gods like Viṣṇu or Brahmā or Skanda as the Great God, the Supreme Being and as the manifestation of the One God. Nor has he denounced the gods of other faiths like Jainism or Buddhism. He was quite tolerant in his outlook and looked upon humanity as a whole as the children of God.

## SAYANA'S *PETIKA*: A QUERY ABOUT AN ATHARVAN RITE

BY

DR. A. AIYAPPAN

THE Red Kaffirs of the Hindu Kush "neither bury nor burn their dead, but place the body in a box arrayed in a fine dress, which consists of goat-skins or Kashgar woollens; they then remove it to the summit of a hill near the village, where it is placed on the ground, but never interred."<sup>1</sup> This rather interesting and peculiar burial custom of a primitive Aryan tribe, not far from the home-land of the Aryans, has not been described—at least to my knowledge—in any great detail for us to understand its full meaning and significance to the Kaffirs and to Vedic studies. Speaking an Aryan tongue, worshipping the high God Imra with burnt offerings, and paying the bride-price in bovine currency, the Kaffirs are in culture and physique a fossilised, though living, relic of the past. Looking up for references in translations of the Vedas to the use of wooden coffins, I came across the following:

"Let not the tree oppress thee, nor the great divine earth; having found a place (*loka*) among the Fathers, thrive (*edh*) thou among those whose king is Yama."—  
AV. XVIII. 2. 25.<sup>2</sup>

<sup>1</sup> From Mr. M. A. Shukoors' unpublished paper.

<sup>2</sup> Whitney, *Atharvaveda Samhitā*, p. 838.

"Give back, O forest tree, him who is deposited here with thee, that in Yama's seat he may sit speaking counsels".—AV. XVIII. 3. 70.<sup>1</sup>

According to some authorities cited in Whitney's annotations to the above hymns, *Vrkṣa* (like *vanaspati* at RV. V. 78. 5) may aptly mean "a tree used after the manner of a coffin". "Curiously enough" adds Whitney, "*peṭika* (Sāyaṇa's gloss for *vanaspati*) usually means *kofinos*." But on the other hand,—and here begins the trouble—according to the Kaus'. (83. 19), the tree referred to in the hymns is the tree at the root of which the bone relics are *sometimes* deposited. When commentators of the Vedic texts differ widely on the meanings of the terms, the archæologist who occasionally has to explain his finds in the light of the Vedas, and the anthropologist who has to relate present-day customs to those of the past, both find themselves in an intriguing dilemma which can be resolved only if, by a closer examination of the ritual and textual contexts, the divergences in interpretation can be reduced to reasonable limits. In this task archæologists and anthropologists can help the Vedic scholar to some extent, for the former dig up material relics of the long past ages which make those epochs more real and concrete than can be pictured on the basis of mere words; old world customs have a strange way of lingering in the so-called marginal areas or pockets of culture, whence they are brought to light by the anthropologists. The spade of the archæologist is every year bringing to light increasing quantities of material which make it easier for the student of languages to understand the ancient texts. That archæology has strongly impinged upon Vedic studies will be clear to any one from the number of papers published on the Indo-Aryan problem in journals devoted to archæology. Anthropologists with their knowledge of primitive beliefs, rituals and customs, can also help the linguists in interpreting ancient practices. Strange rites such as

<sup>1</sup> Whitney, *op. cit.*, p. 868.

*puruṣamedha* become less unbelievable and even understandable in the light of what we know of such practices surviving in cultural *cul-de-sacs*. In this short paper, I shall set before the Indologists interested in ancient rituals, a few anthropological and archæological facts pointing to the use, from very early Buddhist times to about the thirteenth century A.D., of coffins, mostly of terracotta, some of which, in all probability, were fashioned after wooden models, and also make brief references to modern survivals of wooden coffins in the marginal areas of Indian culture where Hindu influence has been indeed very pronounced. I shall then leave it to the linguist to see if the theoretical possibility of the tree in the two funerary verses quoted above being a wooden receptacle for the bone relics or for the dead body, can be substantiated or not, after a critical study of the texts.

The first and obvious question to be raised will be: Did the Hindus ever have the custom of putting the dead body into a coffin (*petika*)? The answer is "Yes." We know very well that the Buddha was born a Hindu, and that his last rites were performed according to the Hindu customs of the Cis-Himalayan regions. The very clear account of the funeral ceremonies of the Buddha which we have in the *Mahāparinibbāna Suttanta* leaves us in no doubt on this point. In a sculpture of the Great Decease, now among the Gāndhāra sculptures in the Lahore Museum, the iron box in which the Buddha's body was placed has been clearly represented. (Fig. 1.) The Mallas of Kusinara paid homage to the remains of the Buddha with dancing, hymns, music, garlands and perfumes and they wrapped the body in a new cloth; when that was done they wrapped it in carded cotton wool, then in a new cloth and so on till they had wrapped the body in five hundred successive layers of both kinds. They then placed the body in an oil vessel of iron (*taila-droni*), and covered that close up with another oil vessel of iron. After the cremation, "the Mallas of Kusinara surrounded the bones of



FIG. 1

THE GREAT DECEASE

(Gandharv Uzev - Lahore Museum)

*Courtesy - The Curator - Central Museum - Lahore*



the exalted one in the council-hall with a lattice of spears, and with a rampart of bows " and, for seven days, there was dancing.<sup>1</sup> The use of the term *taila-droṇi* in the Buddhist scriptures gives an approximate idea of the shape of the receptacle, which is further confirmed by the Gandhara sculpture of the sarcophagus, in which it is provided with hinges (?). It is not clear from the account in the *Parmibbāna Suttanta* whether for the cremation the body was removed from the *droṇi*. A metal *droṇi* was used, perhaps, with the object of preserving as much of the bones as possible for the division of the relics that followed. This foresight on the part of the monks should not mislead us into the belief that iron sarcophagi were used on all ordinary occasions. One should imagine that wooden *droṇis* should have been used for all except men of the highest rank

We should now proceed to link this prehistoric use of the coffin by Indian Buddhists with historic and modern practices. Culturally and in bodily characters there is much in common between the Himalayan tribes such as the Mallas and the hill-tribes of Burma. Even in the remotest hills of Upper Burma, there is a veneer of Buddhism. Among the Karens and other tribes, the wooden burial *droṇi*, with lid, the whole of which is carved out from a single piece of the trunk of a tree, survives to this day, providing us with a living proof of an ancient Indian custom. The following description of it is found in Scott's *Upper India Gazetteer*, I, part 1, p. 535 :—

" The coffin is in the shape of a boat, hollowed out of a single piece of wood with a narrow slit in what would be the keel. In the centre of this slit it is just possible to force the head ; this having passed through, the body is worked in. The aperture is then closed up, and the coffin which has four legs forming part of the

<sup>1</sup> Rhys Davids, T. W. & C. A. F., *Dialogues of the Buddha* (1910). The encircling of the bones with spears and bows is paralleled by the ancient S. Indian custom of surrounding hero-stones with a circle of spears



whole, is placed in the grave, the four legs keeping it in position."

Very often the personal ornaments of the deceased are interred with him. A mound of earth and a circle of posts around it complete the monument, which thus contains all the essential aspects of a simplified stupa. How far back in time the Karen practice goes, and how wide was its distribution in the past, we have no material on which to base an opinion, but on theoretical, ethno-geographical grounds, it looks obvious that its distribution was wider than at present.

From another region, very strongly under Buddhist influence at the beginning of the Christian era, namely Maski in S. India, is reported a type of burial (Fig. 2) which can be said to be a terracotta copy of the tree-trunk burial of which a living example was cited above from Burma. I am obliged to my friend Mr. K. M. Ahmed, Director of Archæology, Hyderabad, for a preliminary description of this most interesting burial and for the photograph reproduced here with his kind permission. An examination of the sarcophagus is enough to convince any one that it is based on a wooden model of the Burmese type. Mr. Ahmed dates it to the Andhra period, *i.e.* to the early centuries of the Christian era. My own feeling is that the terracotta *droni* of Maski must have had a long "wooden" ancestry.

The Pallavaram type of many-legged sarcophagi, of which a large number has been reported from various sites in S. India, sometimes occurs without the legs. Such sarcophagi, with their lids on, approximate very closely indeed to the *taila-droni* of the Gāndhāra sculpture referred to above. I have elsewhere<sup>1</sup> tried to relate the legless *droni*-like sarcophagi to the legged types and the rarer animal-shaped sarcophagi known to us from ancient burials in Southern India.

<sup>1</sup> Aiyappan, A., *The Megalithic Culture of Southern India*, Presidential address to the section of Anthropology and Archæology of the Indian Science Congress [Proc. Ind. Sc. Congress (Calcutta, 1945).]



Fig.

TERRACOTTA SARCOPHAGUS MASK

Courtesy Director of Archaeology, Hyderabad



Elaborate coffins often mislead superficial observers into believing that their use points to interments of the body, *i.e.* to simple burial as opposed to cremation. Very often we come across large boat-shaped sarcophagi or burial jars, which contain just a handful of burnt or unburnt human bones, which makes us wonder why so much energy and labour was wasted on large receptacles to hold a small quantity of relics! The explanation is to be found in customs of which we have little literary or even traditional evidence. The funeral customs of the Hindus of the Island of Bali provide very interesting comparative details. The Hindus of Bali believe that it is possible for the soul to enter the heaven (*svarga*) of Indra only if the body is cremated. But cremation is costly and, therefore, those who are not rich enough, burn the corpse temporarily in cases of bamboo till, when the means of the family permit it, the graves of the dead are opened and the bones cremated with elaborate rituals. Bodies of the rich are embalmed till the auspicious day for their cremation. While there are special types of animal-shaped wooden receptacles for the bodies or bone relics, as the case may be, of the rich, "the common man, generally, has only a square wooden coffin to be burnt in."<sup>1</sup> What little we know of the ancient burials of Southern India very conclusively proves that exhumation of temporary graves and the re-burial of whatever remains in family or communal ossuaries was not uncommon in S. India, at least in early historical times.

There may be very little in modern Hindu rituals to suggest the use of a coffin at some stage or other in the last rites, but investigators of Vedic rituals will do well to bear in mind that funeral practices have nowhere remained unchanged even in the most conservative cultures of the world. Culture contacts between the Vedic and the non-Vedic communities should have been one of the most effective

<sup>1</sup> Friedrich, R., *An Account of the Island of Bali* [J. R. A. S. Vols. VIII *et seq.*]

factors causing ritual modifications, economic factors being another such. In a very illuminating paper,<sup>1</sup> Prof. V. Gordon Childe has shown that funerary elaborations declined with the growth of wealth and with the progress in civilization. Simplified modern rites are thus no index of the past, and this view of Prof. Gordon Childe should induce students of Vedic rites to re-examine their material. On general grounds, there is no improbability in the *vrkṣa* of the funerary hymns of the Atharva Veda, cited above, denoting a funeral chest

<sup>1</sup> *Directional Changes in funerary practices during fifty-thousand years.* [Man, 4 (London, 1945).]

## THE ROOTS OF ADVAITA IN THE R̥GVEDA

BY

DR. T. M. P. MAHADEVAN

THE dominating theme of the hymns of the R̥gveda is to please the gods through song and sacrifice in the hope of receiving rewards. The singers pray for wealth and progeny, strength of limb and length of life. Indra, the most popular and powerful of the Vedic gods, is invoked with a view to making him help to win victory—victory over malevolent forces of nature, victory over earthly adversaries. As one poet puts it, "Without whom men do not conquer, whom they, when fighting, call on for help; who has been a match for every one, who moves the immovable—he, O men, is Indra."<sup>1</sup> And in order to bribe him as it were, he is offered, in most of the hymns that glorify him, his favourite drink, *soma*. Varuṇa, another major god, guardian of the physical and moral order, is prayed to for forgiveness of sin. The following is typical of the Varuṇa hymns: "I ask, O Varuṇa, wishing to know this my sin; I go to ask the wise, the sages all tell me the same: Varuṇa it is who is angry with thee. Was it for an old sin, O Varuṇa, that thou wishest to destroy thy friend who always praises thee? Tell me, thou unconquerable Lord, and I will quickly turn to thee with praise, freed from sin. Absolve us from the sins of our fathers, and from those which we committed with our own bodies. It is not our own doing. Varuṇa, it was a slip, an intoxicating draught, passion, dice

<sup>1</sup> Macdonell, A.A., *Vedic Reader*, p. 51.

thoughtlessness.”<sup>1</sup> Agni, the domestic priest (*purohita*) and messenger of the gods, who is next in importance only to Indra, is addressed in many a hymn in order that he may convey the oblations (of the worshipper) to the gods and bring the gods to the place of sacrifice. “O Agni, the worship and sacrifice that thou encompassest on every side, that same goes to the god. May Agni, the invoker, of wise intelligence, the true, of most brilliant fame, the god, come with the gods.”<sup>2</sup> Thus the gods, individually or collectively, are eulogised in the hymns in order that they might ward off evil and bestow their blessings on the worshipper. The Vedic bard prays :

‘Sweet be the night and sweet the dawns,  
Sweet the terrestrial atmosphere,  
Sweet be our father Heaven to us.  
Vanaspati be full of sweets for us, and full of sweets the sun.  
May our milch-kine be sweet for us.  
Be Mitra gracious unto us, and Varuna and Aryaman :  
Indra, Brahaspati, be kind, and Visnu of the mighty stride.’

The religion that is implicit in most of the hymns is polytheistic. A plurality of gods largely fashioned out of the powers of nature are worshipped for the sake of worldly welfare and heavenly happiness. But the mind of man cannot rest content with a crowd of gods. Anarchy in religion is bound to result in a vexation of the spirit and a weariness of the intellect. The R̥gvedic poets sometimes ask : *kasmai devāya haviṣā vidhema* ; to what God shall we offer our oblation ? (X. 121). *ko dadarsa prathamā jāyamānam* ; who saw the first born ? The philosophical mind of the seer searches for a first principle which will explain all things, being their supporting ground.

Metaphysical suggestions of a monistic doctrine are found in a few of the hymns especially of the first and tenth

<sup>1</sup> VII. 86. 3-6 ; tr. Muir, O. S. T., Vol. V.

<sup>2</sup> I. 1. 4-5 ; Macdonell, *Vedic Reader*, pp. 6 & 7.

<sup>3</sup> I. 90. 7-9, R. T. H. Griffith, *Hymns of the R̥gveda*, Vol. I.

Maṇḍalas. Monism rather than Monotheism was achieved by the Vedic thinkers because their gods were not completely personified. Varuṇa is the nearest approach to the god of the monotheist. But even here the natural phenomena associated with Varuṇa are not altogether absent from the thoughts of the psalmists. If the Indian mind were less philosophically inclined, it would have completed the process of personifying the gods and promoted one of them to the place of supremacy. But instead the 'arrested anthropomorphism' of the Vedic thinkers enabled them to seek a principle of unity at the back of all distinctions. This they did in several ways. The gods are sometimes addressed collectively, instead of severally, as *visvedevāḥ*; and they are held in one comprehensive conception. In some hymns *ṛta*, the principle of order in nature and morality, is raised to supremacy. Originally *ṛta* meant the ordered course of nature, such as the regulated change of season, the rising and the setting of sun and moon, etc. Later, the scope of the conception was extended so as to cover men's conduct; it became the law of morals. The gods were entrusted with the function of keeping the Law. Especially Varuṇa, the most moral god, came to be regarded as the custodian of *ṛta*, *ṛtasya gopā*. Then gradually, the Vedic seer found in *ṛta* the principle of an unchanging reality. "The Maruts come from afar from the seat of the *ṛta*" (IV. 21. 3). "The dawn follows the path of *ṛta*, the right path, as if she knew them before. She never oversteps the regions. The sun follows the path of *ṛta*" (1. 24. 8). In the conception of Aditi, again, may be found the makings of the Upaniṣadic Brahman. "Aditi is the sky, Aditi is the intermediate region, Aditi is father and mother and son, Aditi is all the gods and the five tribes. Aditi is whatever has been born, Aditi is whatever shall be born" (I 89. 10). In a similar strain some hymns identify Prajāpati with all the gods and nature as well. The *Puruṣasūkta* gives a description of the *Puruṣa* who is immanent as well as transcendent: "Thousand-headed was



Puruṣa, thousand-eyed, thousand-footed. He having covered the earth on all sides, extended beyond it the length of ten fingers. Puruṣa is this all, that has been and that will be. And he is the lord of immortality, which he grows beyond through food. Such is his greatness, and more than that is Puruṣa. A fourth of him is all beings, three-fourths of him are what is immortal in Heaven.”<sup>1</sup> In one striking verse the gods are characterised as but different names for one and the same reality.

‘ They call him Indra, Mitra, Varuṇa, Agni and he is heavenly nobly-winged Garutman. To what is one, sages give many a title ; they call it Agni, Yama, Mātariśvan.’<sup>2</sup>

It is significant that, in the second half of this verse, the only reality is called ‘ It,’ neither male nor female. The well-known *Nāsadiya* hymn which has been praised as containing ‘ the flower of Indian thought ’ speaks of the one that was calm and self-sustained before creation.

“ Then there was neither Aught nor Nought,  
no air nor sky beyond.  
What covered all ? Where rested all ? In  
watery gulf profound ?  
Nor death was there, nor deathlessness, nor  
change of night and day.  
That one breathed calmly, self-sustained  
nought else beyond it lay.  
Gloom hid in gloom-existed first—  
one sea, eluding view.  
That one, a void in chaos wrapt,  
by inward fervour grew.  
Within it first arose desire,  
the primal germ of mind,  
Which nothing with existence links,  
as sages searching find.  
The kindling ray that shot across  
the dark and drear abyss—

<sup>1</sup> X. 90. 1-3 ; Macdonell, *op. cit.*, pp. 195-97.

<sup>2</sup> I. 164. 46 ; Griffith, *op. cit.*, Vol. I, p. 292.

Was it beneath ? Or high aloft ?  
 What bard can answer this ?  
 There fecundating powers were found,  
 and mighty forces strove—  
 A self-supporting mass beneath,  
 and energy above  
 Who knows, who ever told from whence  
 this vast creation rose ?  
 No gods had then been born—who then  
 can e'er the truth disclose ?  
 Whence sprang this world and whether  
 framed by hand divine or no—  
 Its Lord in heaven alone can tell.  
 if even he can show."<sup>1</sup>

In this hymn may be discerned the quintessence of Monism. All things are traced to one principle. Opposites like being and non-being, life and death, night and day, are shown to be the self-unfoldment of this One. How from the distinctionless principle which is 'neither aught nor nought' the world of opposites and distinctions arose no one can tell. 'That One' (*tad ekam*) which the hymn does not name is the ground of the universe. Because it is devoid of differences, it is referred to as a void. It is *śūnya* as it were. The world-process is an appearance in and of it. How the one appears as the many is a mystery. Thus we may note in the *Nāsadiya* hymn the foundations of Advaita—the doctrine that ultimate reality is one and that the world is an appearance, a result of *māyā*.

Support for the Advaita view of *sākṣin* or witness-self may be found in a verse which occurs in Rġveda, I. 164 :

"Two birds with fair wings, knit with bonds of friendship,  
 in the same sheltering tree have found a refuge.  
 One of the twain eats the sweet fig-tree's fruitage, the other  
 eating not regardeth only."<sup>2</sup>

<sup>1</sup> X, 129 ; J. Muir, *op. cit.*, Vol. V, p. 356

<sup>2</sup> Griffith, *op. cit.*, p. 287.

This verse appears again in the Upaniṣads.<sup>1</sup> The term *māyā* is used in the Ṛgveda to mean the power of illusion. "Indra assumes many shapes quickly by his *māyā*" (VI. 47. 18). The subject of an obscure hymn of the Ṛgveda (X. 177) is said to be *māyābheda*, 'the discernment of *māyā* or illusion (the cause of material creation)' (Wilson). The topic of another difficult hymn (X. 71), according to Sāyaṇa, is *para-brahmajñāna*, knowledge of the Absolute. It will thus be seen that the roots of Advaita are far deeper than they are ordinarily understood, since they extend to some of the mantras of the Ṛgveda.

<sup>1</sup> *Svet.*, IV. 6 and 7, *Mund.*, III. 1. 1 and 2.

# THE ŚRĠGĀRAMAÑJARĪ OF SAINT AKBAR SHAH

BY

DR. V. RAGHAVAN

While pursuing my interest in the literary products of the healthy cultural interaction of Sanskrit and the Muslim patrons and saints, my eye caught an entry in the Catalogue of Sanskrit manuscripts in the Government Oriental Library in Mysore, (Supplemental Catalogue, 1928, p. 14)—*Śṛṅgāramañjarī*, *Badā Akbar*. The names of the work and its Muslim author excited my curiosity and led me to an examination of the contents of the manuscript. Sri H. R. Rangaswamy Ayyangar, the Curator-in-charge of the Library, was kind enough not only to send me some extracts from the manuscript, but also to supply later a complete transcript of the manuscript for my use.

As the name signifies, *Śṛṅgāramañjarī* is a work on poetics, dealing with *Śṛṅgāra Rasa* in detail. The work is, like the *Rasamañjarī*, which it frequently criticises, a treatise on the different kinds of *Nāyikās* and *Nāyakas* figuring in *Śṛṅgāra*. It is interesting to note that this *Śṛṅgāramañjarī* is a Sanskrit version of a Telugu work of the same name, and more interesting it is to know that both these, the Telugu and the Sanskrit versions, are ascribed to a Muslim author.

Fortunately, the work is not silent about its author. The first verse pays obeisance to Hindu divinities; in the second verse, the writer pays respect to his Guru, the third verse begins a series introducing the author of the work. In verse 3, *Bande Nawaz Hazarat*, (*Bande Navāja Hajarati*), is

saluted; in verse 4, the genealogy of the author is begun; in the family of Bande Nawaz Hazarat appeared Shāh Rāja (Sāharāja); verse 5 says that this Shāh Rāja had three sons, Shāh Rāja, Shahnafazarullah, and Akbar Shāh; from the second of the three brothers, was born Shāh Rāja, described as preceptor to the King (verse 6). This Shāh Rāja had a son named Akbar Shāh, otherwise known as Baḍe Sāheb (verse 7); the next verse further extols the greatness of Akbar Shāh, mentioned here as Safal Baḍe Saheb; verse 9 praises this Baḍe Sahib's knowledge, piety, eminence and fame; in verse 10 and 11, two younger brothers of this Baḍe Saheb, Akbar Shah, are mentioned, Mir Saheb and Shah Saheb; two more verses extol again the eldest brother Baḍe Saheb Akbar, the first referring to his intelligence, learning and high position, and the second trying to explain etymologically that his name Akbar (A-ka-vara) means that not even the divinities Viṣṇu and Brahmā are his superiors

किंकरनरमधुकरकुलदत्तमहानन्दमकरन्दे ।  
 बन्देनवाजहजरतिपदारविन्दे सदा बन्दे ॥ ३ ॥  
 तद्वंशाद् वरमुक्तामणिरिव विमलद्युतिस्स आविरभूत् ।  
 श्रीशाहराजनामा भूमिरभूद्भूषिता येन ॥ ४ ॥  
 आसंस्तस्य तनूजा स शाहकेनाथ राज इत्याद्यः ।  
 शाहनपेसरुल्लाहोऽप्यकबरशाहस्यस्ते च सुरतुल्याः ॥ ५ ॥  
 शाहनपेसरुल्लाहाल्ललितगुणः शाहराज इत्यभवत् ।  
 विबुधजनमाननीयो महानुभावः सितीन्द्रगुरुः ॥ ६ ॥  
 श्रीशाहराजपुत्रोऽप्यकबरशाहो महद्वन्धः ।  
 यस्य बडेसाहेब इति नाम महावैभवैकपदम् ॥ ७ ॥  
 सफलबडेसाहेबशुभनामा रामाभिरामगुणः ।  
 जगति विबुधवरलक्ष्मीर्जयति बहुश्रेयसां सुग्रीः ॥ ८ ॥  
 कः किल तपसा महसा यशसा ज्ञानेन धर्मेण ।  
 अभवद्भवति भविष्यति जगति बडेसाहबेन समः ॥ ९ ॥  
 श्रीशाहराजसूनुः तस्यावरजश्चकास्ति रम्यगुणः ।

यं मीरसाहेबाख्यं जगदखिलं सर्वतः स्तौति ॥ १० ॥  
 श्रीशाहराजसूनुः तस्याप्यनुजोऽभवद्गुणौघनिधिः ।  
 यं शाहसाहेबाख्यं सर्वे लोकाः स्तुवन्ति सर्वत्र ॥ ११ ॥  
 येषां ज्येष्ठः श्रीमान् विद्वान् मतिमांश्चकास्ति विमलगुणः ।  
 यमिह बडेसाहेबममुमुदामालम्बते लक्ष्मीः ॥ १२ ॥  
 को विष्णुः को ब्रह्मा ताभ्यां श्रेष्ठस्ततोऽप्यकवरोऽयम् ।  
 प्रथयति महेश्वरत्वं यस्य बडेसाहेवेति नामाख्यम् ॥ १३ ॥

This Akbar Shah was a patron of poets (verse 14). This Akbar who was respected by the king, himself wrote in Telugu, the work called Śṛṅgāramañjarī (verse 15), and this is its Sanskrit version (verse 16).

अकबरमवचोगोचरगुणमपि कवयो यथामति प्रशंसन्ति ।  
 यत्किल तद्गुणगरिमा वर्णयितुर्गौरवं तनुते ॥ १४ ॥  
 तेनान्त्रभाषयायं रचितः शृङ्गारमञ्जरीमन्थः ।  
 स्वयमकवरेण भूभृन्मुकुटमणिरञ्जिताम्रिकमलेन ॥ १५ ॥  
 तद्विरचितान्त्रभाषाकलितां शृङ्गारमञ्जरीछायाम् ।  
 सेवध्वं सुरवाणीरचितां रसतोषतारसिकभृङ्गाः ॥ १६ ॥

In the above verses, more than once, reference was made to Akbar Shah and his father Shāh Rāja being the respected Gurus of the king. The important information of the name of this king is given in a prose passage which now follows. The whole passage which further eulogies the philosophical, literary, musical and other artistic endowments of the author Baḍe Sāheb Akbar Shāh describes him at the beginning as the preceptor of Sultan Abul Hasan.

चतुरब्धिवेष्टितसर्वसहेषनुतशौर्यधैर्यमनोहरलावण्यसङ्गीतललितसाहित्यभावज्ञ-  
 तासद्वक्त्रपाण्डित्यकलितसुलतानबुलहसन-क्षोणीक्षमुकुटतटदेदीप्यमानरुचिरतररत्नकि-  
 रणनीराजितकल्पतरुकिसलयसदृशचरणगुरुराजशाहराजभक्तिपात्रसद्गुणगरिष्ठपरिमित-  
 हितवाक्यपाण्डित्ययुक्तस्वमतपरमतसंपन्नसिद्धान्तनिरन्तरसंस्थापनाखिलनवरसालं कार-  
 नव्यगुणैककवनचौर्यताकलितसन्निधानश्रुतिस्वरस्यानरागाङ्गगानक्रियास्थायीगमकप्रब-

न्वधातुगायनगुणततानद्दसुविरचनगात्रभेदक्रियाग्रहबातिमार्गतालदेशिकातालतत्त्वज्ञ -  
निधिपाठिकाश्रितकविवन्धुमित्रबडेसाहेबाकवरशाहः शृंगारमञ्जरीग्रन्थराजं रुचिं  
विरचयति । (p. 3 of my transcript.)

I proceed now to identify the author, his revered ancestor, and his royal patron. Bande Nawaz Hazarat who is saluted in verse 3 is the renowned Muslim Saint Gesu Daraz of Gulbarga. According to the *Hadiqat-ul-Alam*, Aurangzeb, during his march against the last Qutub Shahi King Abul Hasan alias Tana Shah, paid a visit to the tomb of "Hazarat Saiyad Bande Nawaz Muhammad Gaisu-Daraza" at Gulbarga<sup>1</sup> (on 6-12-1686),<sup>2</sup> and distributed Rs. 20,000 to the devotees and disciples there. Fortunately, we have ample materials bearing on the life of this Muslim Saint. "This famous Muslim Saint was born at Dilli (Delhi) on the 4th Rajab, A. H. 721 (30th July A.D. 1321). His proper name is Sadr-ud-Din Muhammad Hussaini, but he was commonly called Muhammad Gesu Daraz, on account of his having long ringlets. He was a disciple of Shekh Nasir-ud-Din Chiragh of Dilli who sent him to the Dakhan in A. H. 802 (A.D. 1399) during the reign of the Sultan Firuz Bahmani. The latter received him with much honour and respect, but afterwards quarrelled with him, and to this disagreement with the Saint the author of the *Burhan-i-Ma'Asir* attributes the subsequent misfortunes of Sultan Firuz.<sup>3</sup> According to *Ferishtah*, the Sultan favoured Gisu Daraz as the supreme Saint in the place of the previously favoured family of Shekh Sirajuddin, granted to him many towns, villages and lands near Kulbargah, together with a college and a monastery; the people of Dekhan revered Gisu Daraz as even greater

<sup>1</sup> See pp. 120-126—English part of the *Govalkondyāci Qutbsahi*, *Bharata Itihasa Samsodhaka Mandalī Series*, Poona, No. 39

<sup>2</sup> But on 30th October according to Sir J. Sarkar, *Aurangzeb*, Vol. IV, p. 356.

<sup>3</sup> *History of the Bahmani Dynasty (Founded on the Burhān-i-Ma'āṣir)* by Major J S King. *Indian Antiquary*, 28, 1899 (May), pp. 186-7.

than the Prophet.<sup>1</sup> The Oriental Biographical Dictionary of Thomas William Beale<sup>2</sup> gives some more information about Gisu Daraz. Beale says that the saint is said to be the author of several works among which are the "Adab al Murid", the "Wajadul-Ashikim", containing the whole duty of a Sufi disciple etc., and also a work of fables in Persian entitled "Asmar-ul-Asrar". He was buried at Hasanabad commonly called Kulbarga.<sup>3</sup> Of his descendants Beale says that "during the reigns of the Dakhin Sultans, great sums of money were occasionally offered to his (Gisu Daraz's) descendants who reposed near the saint, in vow and presents." Beale mentions also the son of Gisu Daraz who was known as Muhammad Akbar and was the author of the "Akæd Akbari" containing the principles of the Muhammadan faith.<sup>4</sup> According to the Taskire-auliya-i-Hind, I am told,<sup>5</sup> the father of Gisu Daraz was known as Shah Raja, and that the grandson of Gisu Daraz was known as Mir Sadidullah.

The Hadîquat-u'l 'Alam also says in connection with the death and burial of Sultan Abul Hasan at Daulatabad near the tomb of the father of Gisu Daraz, that Syed Raju Qattal was the name of the father of Gesu Daraz.<sup>6</sup> From the genealogy given in our Śṛṅgāramañjarī, we may see these names Shāhrāja, Akbar and Mir recurring in the family.

Recently mention has been made of Gisu Daraz by Prof. H. K. Sherwani of the Osmania University, Hyderabad, in his article entitled "Taju'D-Din Firoz and the Synthesis of Bhamani Culture," in the New Indian Antiquary, Vol. VI, No. 4, pp. 75-89. According to Mr. Sherwani, Gisu Daraz's father was Syed Yusuf who had visited Dekhan during the

<sup>1</sup> *Ibid.*, p. 186 fn

<sup>2</sup> Asiatic Society, Bengal, Calcutta 1881.

<sup>3</sup> For a view of the tomb of Gisu Darāz, see Annual Report of the Archaeological Dept. of H. E. H. the Nizam 1936-7, plate V. The tomb was built by Firūz's successor Ahmad Shah I. (New Indian Antiquary, VI. 4. p. 78 fn. 15.)

<sup>4</sup> By Mr. Sayyid Usha of the Islamic Department, Madras University

<sup>5</sup> P. 182, English translation, Govalkondyaci Qutbshahi,—Bharata Itihasa Samsodhaka Mandal Publication, Poona.





Now the king of whom our author Akbar Shāh and his father Shāh Rāja are described as Gurus is mentioned as Sultan Abul Hasan. In the text introducing him, he is described as a scholar of great culture and accomplishments in arts. This is in all likelihood none else than Abul Hasan Qutub Shah of Golkonda, known as Tana Shah as a result of his gaiety (1672-1687 A.D.) who was the last Qutub Shahi king, was made captive by Aurangazeb on 21st Sept. 1687, and died in 1704 A.D.<sup>1</sup> Between A.D. 1350 and 1650, i.e. between Gesu Daraz and Akbar Shah, time has elapsed for nearly twelve generations. We know till now only up to the grand-son of Gesu Daraz and up to the great-grandfather of Akbar Shah. The names of the other members of this family and the part which this family played in the political and cultural events of Dekkan deserve to be brought to light by the historians and literateurs of Hyderabad and Dekkan.

An independent corroboration of the relationship between Sultan Abul Hasan and the saints of Gesu Daraz family at Gulbarga and of the king being the pupil of Shāh Rāja is furnished by the work *Hadīquat-u'l-'Alam*, available in an English Translation in the publication "Golkondyaci Qutub-shahi" of the Bharata Itihasa Samshodaka Mandal, Poona. This work states twice that Abul Hasan was staying at the tomb of Gesu Daraz in his youth and was a student of a descendent of Gesu dynasty, Shāh Rāju, who happens to be the father of our author Akbar Shah, as mentioned in the genealogical list in the *Śrīngāramañjarī*. The *Hadīquat-'ul-'Alam* says in connection with the marriage of Abul Hasan: "It was resolved that the bride (daughter of Abdullah Qutub-shah) should be given in marriage to Abul Hasan who was

manuscript in the tomb at Gulbarga of Gisu Darāz's life by one of his disciples Muhammad Alī Samanī and to the Hyderabad edition of the saint's work *Khatimah*, containing extracts from the last mentioned manuscript.

<sup>1</sup> Sarkar, Aurangazeb. IV, pp. 333, 384

<sup>2</sup> pp. 81-2, English translation.

a near relative from the side of the king's mother. As destined by God, the very night when the hour of marriage was fixed, Abul Hasan was sent for. He was then taken to the bathroom dressed . . . . . and the princess was at last given over to him. It is related that Abul Hasan who was residing for fourteen years previous to his marriage at the *Takiyeh* of his *Murshid* Sayid Shāh Rāju, who was one of the revered grand-children<sup>1</sup> of his holiness Saiyad Muhammad Gaisu Daraz and was a worthy successor to his great predecessor. It was from this *Takiyeh* that Abul Hasan was taken in pomp to the bathroom and was decorated in the bridegroom's dress for the marriage with the princess." The book goes on to narrate how Saiyad Shāh Rāju foresaw this coming event on the day previous when Abul Hasan came to him to pay the usual respects to his teacher.<sup>2</sup> The same source says later in connection with the death of Abul Hasan :

"He (the Quladar of the Daulatabad fort) buried him (Abul Hasan) near the grave of Syed Rāju Qattal (revered father of Syed Muhammad Gaisu Daraz) adjacent to the Mausoleum. The date of his death has not been mentioned in any of the existing books on history or biography. But because it is told that he passed fourteen years of his life in childhood, and fourteen years in study as a disciple of his spiritual preceptor Syed Shāh Rāju, and afterwards ruled for fourteen years, passed a further period of fourteen years in captivity, it can be said that he died in 1111 H or 1112 H. (1700 A.D.)."

This account confirms the information in our *S'rngāra-mafjārī* that our author Akbar Shāh's father was called Shāh Rāja, and that Abul Hasan was a student under that Shāh Rāja, our author's father. The king was thus a friend and co-student of our author himself. It is but fitting that one who had spent his youth at the tomb of Gesu Daraz should

<sup>1</sup> Means descendant.

<sup>2</sup> See also Sarkar, Aurangzeb, IV, p. 332

pass away at Daulatabad and get buried by the side of the tomb of Syed Rāja, father of Gesu Daraz.

In a verse in the beginning already quoted, this Sanskrit Śṛṅgāramañjarī is stated to be a translation of a Telugu work of that name by Akbar Shah himself. A second reference to this Telugu original and to the illustrative Telugu verse of old occurring in it are made in the course of the Sanskrit version : On p. 26 of my Transcript in the section on Sāmānya Nāyikā, the work speaks of the Telugu illustrative verse in the original.

प्राचीनान्ध्रभाषोदाहरणस्यायमर्थः सिद्धः ।

The work no doubt expressly mentions the literary gifts of Akbar Shāh, but a legitimate doubt may be raised whether the Muslim Saint Akbar Shah wrote this work on love<sup>1</sup> in Telugu and Sanskrit. The doubt may be strengthened by the fact that one of the introductory verses here (No. 14), as also the prose passage quoted above, refers to Akbar Shah as a patron of poets, and in the course of the work Akbar himself is eulogied in illustration as the Nāyaka on pp. 23, 31, 73, and 78 of my Transcript. It may be that at the instance of Akbar, some Telugu scholar wrote the original Śṛṅgāramañjarī in Telugu and then a Sanskrit scholar translated it into Sānskrit. Obeisance to the Hindu divinities in the first stanza will be appropriate in that case. Whether Akbar Shah was the real author or only the patron, it is all the same significant that in the Muslim courts of the Deccan, indigenous literature and art flourished. It is well known that the Qutub Shahis were great promoters of letters, both as authors<sup>2</sup> and patrons, and at their hands especially Telugu literature received great encouragement.<sup>3</sup> Sometime back I dealt

<sup>1</sup> Jain saints have written many treatises on love, and there is no impossibility in saint Akbar Shah writing on love.

<sup>2</sup> For the literary productions of the Qutub Shahis, see Journal of the Bihar and Orissa Research Society, Vol. 28, No. 11, pp. 176-189.

<sup>3</sup> See Triveni, XIV 11. 1942, B. V. Krishna Rao, Telugu Literature under the Kutub Shahis.

with a probable Telugu poet named Kumuda under the Qutub Sahis,<sup>1</sup> but here I am able to bring to light the fact that under the last popular Qutub Shahi king Abul Hasan Tanashah, a Telugu work on the classification of the Nāyakas and Nāyikās in love named *Sṛṅgāramañjarī* was produced in Gulbarga. According to the *Hadīquat-u'l-'Alam*, as pointed out before, Abul Hasan was, before he was brought to Golkonda and suddenly made king, studying in the tomb of Gesu Daraz at Gulbarga, under the then descendant and guardian of the tomb of Gesu Daraz, *viz.*, Shāh Rāja, father of our author Akbar Shah and also perhaps under Akbar Shah himself who must have succeeded Shah Raja as the king's spiritual preceptor after his father. The friendship must have persisted, and as Tanashah the king given to pleasure, Abul Hasan might well have commissioned his Guru's son to write a treatise on love.<sup>2</sup> It has already been remarked that the tomb of Gesu Daraz was a meeting point of adoration for both the Hindus and the Muslims. Besides, Akkanna and Mādanna, the two Hindu ministers of Tanashah kept up a Hindu atmosphere and it is recorded that one of the pleas with which Aurangazeb was induced to punish Abul Hasan Tanashah was that, at the instance of his two Hindu ministers, even Muhammadan courtiers of Abul Hasan were taking part in Hindu celebrations. Tradition glorifies Tanashah with the story of Saint Ramadas of Bhadrācala, the details of which are well-known to all. Down below all its gaiety, Tanashah's heart appears to have had a firm philosophical anchor and none will fail to be struck by the spiritual

<sup>1</sup> See *Journal of the Andhra History and Culture*, Vol. I.

<sup>2</sup> It must be noted in this connection that an author on this very subject of Nāyakas and Nāyikās in love, the celebrated composer of Telugu Padas, Kṣetrajña, was patronised by Abdulla Qutb Shah of Golconda (A.D. 1620-72) and his general, Tupākula Kṣṇappa; in his song in Deva-gāndhārī rāga, Ādi tāla, Kṣetrajña says that he had a contest with one Tulasimurti in the court of the Padshah of Golconda and that on that occasion, he composed 1,100 Padas. See my article on *Hyderabad as a Centre of Sangīta* in the 1945 Souvenir of the Krishnagāna Sabhā, Hyderabad.

<sup>3</sup> See p. 91, *Hadīquat-u'l-'Alam*, English translation.

dignity of his last testament, spoken by Abul Hasan on the eve of the fall of his fort and his capture by Aurangzeb. Abul Hasan said :

"My belief in God, the Glorious and the Great, the Creator of the World and the sustainer of princes and paupers is such that He, may He be glorified, never keeps back His kind and merciful glances from his slave at any time or under any circumstance and sends him his allotted food. My paternal and maternal grandfathers passed their time always in peace and plenty and power. Yet, for some time, God willed that I should pass my days in poverty. Again, with his bounteous glance falling upon me, a humble fellow, He created for me such environments as, within only a short period of one hour, exalted me in the high position of kingship. Nobody including myself could have ever imagined that I was to be a king. He, praise be to Him, has now left no desire or yearning in my heart. I gave away lacs and spent crores. Now He may have taken the reigns of sovereignty out of my hands as a retribution against some improper acts of mine. I must not grudge against His very kind treatment. . . . "

It is therefore quite natural to suppose that some Telugu and Sanskrit poets associated with both the king and his spiritual preceptor were connected with the production of this Śṛṅgāramañjarī in Telugu and Sanskrit.

The Śṛṅgāramañjarī quotes a number of authors on the subject, criticises them, and exhibits a flair for originality. With these and the contents of the work in detail, I am dealing in the Introduction to my edition of the Śṛṅgāramañjarī.

## ALLUSIONS IN THE ṚGVEDA TO THE DOCTRINE OF TRANSMIGRATION<sup>1</sup>

BY

H. G. NARAHARI

I THINK I have already<sup>2</sup> adduced enough evidence in support of the view that the Upaniṣads exist only to explain the teaching of the Saṁhitās and to continue the tradition handed down by these texts. One piece of such evidence is the frequency with which the Upaniṣads cite Vedic verses and passages in support of some of their statements which, they probably fear, may not otherwise carry the same degree of authority with them. On occasions like this, the Upaniṣadic seer almost assumes the role of a commentator, and the Upaniṣad can well lay claims to be called an exegetical text. It is not always that the commentator is also able to get at the very meaning of the text which its author himself had in his mind. Sheer incapacity to grasp the author's intention, or a frantic anxiety to find his support for a purely selfish idea, often makes the commentator stray away from the original sense of the text before him. As Jonathan Swift<sup>3</sup> so beautifully put it :

“ As learned commentators view  
In Homer more than Homer knew.

<sup>1</sup> This paper is prepared by me as Research Fellow in the Sanskrit Department of the Madras University.

<sup>2</sup> See my paper, *The Saṁhitās and the Older Upaniṣads*, contributed to the Professor M. Hiriyanna Commemoration Volume, Mysore

<sup>3</sup> *On Poetry*, I 103, 177

So geographers, in Afric-maps,  
With savage-pictures fill their gaps.  
And over unhabitable downs  
Place elephants for want of towns."

Another poet of recent times, the late Rabindranath Tagore, would like us to understand that even translators are not free from such a failing, and would advise us to go to the original text itself if we desire to get at the real spirit of the literary piece. To use his own poetic language, "Languages are jealous. They do not give up their best treasures to those who try to deal with them through an intermediary belonging to an alien rival. We have to court them in person and dance attendance on them. Poems are not like market commodities transferable. We cannot receive the smiles and glances of our sweet-heart through an attorney, however diligent and dutiful he may be."<sup>1</sup>

A critical study of the Upaniṣads shows that even these texts are not entirely free from this general weakness of commentators and translators.

The *Br. Up.* (I. 4. 10) speaks of the solitary existence of the primordial Brahman at the beginning of Creation. It realised itself and thus realised All (*ātmanam evāvet aham brahmāsmi*; *tasmāt tat sarvam abhavat*). Gods, seers and men followed the example of the Primordial macrocosm. Among the seers who did so, the R̥gvedic seer Vāmadeva who said "I was Manu and the Sun," (*aham manur abhavaṁ sūryas ca*),<sup>2</sup> we are asked to understand, is one. The intention of the Upaniṣad here is obviously to emphasize the fact that Vāmadeva had realised himself in the traditional manner started by Brahman and followed by the numerous gods; and, in support of its statement, it adduces the authority of the Vedic verse *aham manur abhavaṁ sūryas ca* etc. Later writers have only too eagerly and blindly followed the line of interpretation followed by the Upaniṣad. Some of

<sup>1</sup> *Contemporary Indian Philosophy* (Library of Philosophy, London, 1936), p. 30 f.

<sup>2</sup> RV. IV 26. 1.



the commentators even betray a tendency to strain even the Upaniṣadic text to suit their own purposes. S'aṅkara<sup>1</sup> thus sees in the Vedic verse under notice an allusion to the former births of Vāmadeva. It is not clear whether Bādarāyaṇa also has the same Vedic verse in view during his two allusions<sup>2</sup> to Vāmadeva, though, while commenting on him, S'aṅkara<sup>3</sup> drags in this verse and interprets it as he did while commenting on the Upaniṣad.

Obviously, both the Upaniṣad and the writers that came later imagine that Vāmadeva himself is the speaker in the hymn (RV. IV. 26. 1) under consideration now. Kātyāyana<sup>4</sup> and Sāyaṇa<sup>5</sup> also show a leaning towards the same delusion, but are luckily hesitant in their attitude. But the verse appears to be best interpreted when Indra is taken<sup>6</sup> as the speaker, glorifying that magical power of his whereby he is able to assume any form he likes. In fact, in another context<sup>7</sup> of the Ṛgveda, there is a clear reference to such a capacity on his part (*Indro māyābhiḥ pururūpa iyate*). His devotees very frequently<sup>8</sup> identify him with a number of other gods like Sūrya and Savitṛ. In one verse,<sup>9</sup> the word *sūrya* is even used as an adjective to qualify Indra (*sa sūryaḥ paryurā varamsyendro vavṛtyāt*). Moreover, the Vāmadeva family forms one of the major groups of priestly singers in the Ṛgveda, and is known for its special devotion to Indra; forty-nine out of the fifty-eight hymns in Maṇḍala IV of the

<sup>1</sup> Commentary on *Bṛ Up.*, I. 4. 10.

<sup>2</sup> *Brahmasūtras*, I. 1. 30 and III. 4. 51.

<sup>3</sup> Rāmānuja is no better, while Madhva's attitude is uncertain.

<sup>4</sup> *Sarvānukramaṇi* on RV. IV. 26. 1.

<sup>5</sup> On RV. IV. 26. 1; Wilson (*Rigveda Samhitā*, London, 1857, III. 172 n.) seems to be partly inclined in favour of Sāyaṇa.

<sup>6</sup> Grassmann, *Rigveda*, I. 133. Ludwig, *Der Rigveda*, V. 467; Griffith, *Hymns of the Rigveda*, I. 428 n.; Geldner, *Der Rigveda*, I. 409 n.; Macdonell, *Vedic Mythology*, p. 57; Deussen, *Philosophy of the Upanishads*, p. 318; Keith, *Religion and Philosophy of the Veda and Upanishads*, p. 571; Oldenberg is silent on the point.

<sup>7</sup> RV. VI. 47. 18.

<sup>8</sup> A. A. Macdonell, *op. cit.*, p. 57.

<sup>9</sup> RV. X. 89. 2.

Ṛgveda are sung by the Vāmadeva family; and though other gods like Agni, Mitra and Varuṇa also receive their share of praises, by far the chief object of their adoration is Indra to whom nearly sixteen whole hymns in the Maṇḍala are devoted.

A similar mistake is committed by the *Ait. Ār.*<sup>1</sup> (II. 5) when it makes another Vedic verse (RV. IV. 27. 1) refer to the third birth of Vāmadeva, besides those derived by him from his father and by initiation. The real speaker in the verse is either the falcon of Indra<sup>2</sup> who escapes from his fortified dwelling-place in his mother's womb in order to fetch the soma from heaven; or, it is possible<sup>3</sup> that the narrator is the wise soma itself which relates how it was borne away by the hawk from its iron strong-holds, and how it came down to earth as a hawk. In any case,<sup>4</sup> it is impossible to accept that Vāmadeva refers, even in this verse, to his own pre-natal experiences

It is thus clear that neither of these two Vedic verses<sup>5</sup> can have anything to do with the doctrine of transmigration.

The attempt to see clear references to this doctrine in the Ṛgveda is not only traditional, but attempts have been made in this direction even in modern times.

In the course of a fairly lengthy article,<sup>6</sup> M.A.—M. Boyer makes an elaborate examination of a number of Vedic passages which speak of immortality. The result of such a study is his verdict that, in the Veda, the notion of immortality is invariably connected with the length of terrestrial life, and that human immortality implied then a

<sup>1</sup> This is the same as *Ait. Up.*, II. 4. 4-5; Śaṅkara repeats the mistake while commenting on *Brahmasūtras* III. 4. 51, and Sāyaṇa while commenting on the Vedic verse itself.

<sup>2</sup> Griffith, *op. cit.*, I. 429 n.; Deussen, *loc. cit.*

<sup>3</sup> Ludwig, *op. cit.*, V 468; Deussen, *Ibid.*

<sup>4</sup> Grassmann (*op. cit.*, I. 134) thinks that we have the speech of the other gods (*spricht der Götteraar*) in this verse. For a full discussion of the theme, see Oldenberg, *Ṛgveda-Noten*, I. 291 f.

<sup>5</sup> cf. Deussen, *loc. cit.*, Keith, *loc. cit.*

<sup>6</sup> *Journal Asiatique*, IX Serie, XVIII (1901), pp. 451 ff.

prolonged duration rather than an eternal continuance of life. With the same body which was only purified and refined by Agni, life was continued even on the other side of death. It was, in short, a form of existence, for ever removed from death, that these Vedic immortals led. In Boyer's own words, "*certaines textes du moins l'établissent solidement, que les Āryas védiques trouvaient légitime d'identifier à la pleine longueur de la vie terrestre, bien que celle-ci aboutisse à la mort, la notion d'immortalité. La conséquence se présente d'elle-même : c'est qu'ils comprenaient par l'immortalité humaine plutôt la durée prolongée que la durée éternelle de la vie ; que cette vie qu'ils espéraient vivre au delà du trépas dans leur propre corps, purifié et affiné par Agni, et qu'ils nommaient immortalité, se présentait à leur pensée sous la forme d'une existence dont ils ne voyaient pas de terme précis, plutôt que sous la forme d'une existence nécessairement soustraite pour jamais à la mort.*"<sup>1</sup>

Of such an import, Boyer<sup>2</sup> would have us understand, are RV. X. 14. 14, IX. 113 and a few other Vedic texts.

This view is acceptable to Windisch<sup>3</sup> who takes RV. X. 14. 14 cd to mean "may he take us to the gods to live there a long time," implying that, after a long life, return to earth is possible.

Now, it is impossible to agree with Boyer when he states that the Vedic Aryans understood by human immortality a prolonged duration of life rather than an eternal continuance of it. There are a number of verses in the Veda which prove most unmistakably that the state of immortality was considered permanent in duration, and that no return to earth from this blissful position was ever envisaged.<sup>4</sup>

<sup>1</sup> *Ibid.*, p. 464.

<sup>2</sup> *Ibid.*, pp. 464 ff

<sup>3</sup> *Buddha's Geburt*, p. 54, Keith, J.R.A.S., 1910, p. 215, *Veda of the Black Yajus School* (Harvard Oriental Series, Vol. 18), p. cxxviii; *Religion and Philosophy of the Veda*, p. 570.

<sup>4</sup> H. G. Narahari, *Ātman* (Adyar Library, Adyar, 1944), pp. 50 ff.

Granting that immortality means, at least in some passages, what Boyer would like us to believe, the passages under consideration now can have nothing to do with such a meaning. It is a permanent state of bliss that is envisaged in RV. IX. 113. As for RV. X. 14. 14, there is no reference here at all to a heavenly existence on the part of the speakers. It is clearly the survivors whom the dead man has left behind that are the speakers here, and what they ask is not for the company of gods in heaven, but for a continued life on earth<sup>1</sup> in the worship of their gods. The half-verse really means: "may he keep us (the survivors) to the worship of the gods (and not lead us to the fathers) so that we may enjoy long life on earth."<sup>2</sup> "It is to ignore the nature of poetry," as Keith<sup>3</sup> says, "to press the wish that there may be long life for man among the gods into the view that it contemplates rebirth."

Geldner<sup>4</sup> finds the theory of transmigration implicit in three verses of the Ṛgveda. In this the learned Professor seems to have relied far too much on the vague and uncertain hints hazarded by Sāyaṇa. Commenting on the latter-half of RV. X. 14. 2, the latter says: *yatra yasmin marge no asmakam pūrve pitarah pareyuh enā anena mārgena gacchanto jajñānā jatās sarve svah svabhūtāḥ pathyāḥ svakarmamārgabhūtāḥ gatir anugacchanti*. Taking this cue, Geldner translates the passage thus: *Auf welchem (Wege) unsere Vorfater abgeschieden sind, auf diesem werden (alle) geboren, (ein jeder) nach seinem (Schicksals) pfade*. It is indeed difficult to see with Geldner that the word *pathyā* here refers<sup>5</sup> to the fate's path (*Schicksals pfade*), and that consequently there is here a

<sup>1</sup> Such an idea is repeatedly stressed in the Ṛgveda (X. 14. 12, 18. 3), cf. also Keith, *J.R.A.S.*, 1910, p. 215, *Veda of the Black Yajus School*, I. cxxviii, *Religion and Philosophy of the Veda*, p. 570, Oldenberg, *op. cit.*, II. 212.

<sup>2</sup> Macdonell, *Vedic Reader*, p. 174.

<sup>3</sup> *Religion and Philosophy of the Veda*, loc. cit.

<sup>4</sup> *Vedische Studien*, II. 288 f., III. 3 f., II. 142.

<sup>5</sup> *Ibid.*; this is entirely based on Sāyaṇa's suggestion.

reference to transmigration. The word *jajñānah* is best construed as a participle<sup>1</sup> rather than as a finite verb.<sup>2</sup> In the latter-half of this half-verse, the reference is quite naturally to the survivors and their children who, when their time comes, will also have to traverse by the very way their ancestors went. To read anything more into this passage, is to strain the text too much.

So also, in RV. IV. 42. 1, the interpretation given by Geldner<sup>3</sup> to the words *vavri* and *upamā*, as also the rendering of the last quarter to mean 'I control the future form of existence of man' (*ich gebeite über die künftige Daseinsform der Menschheit*), seems to be very forced.<sup>4</sup> The passage is quite naturally interpreted otherwise<sup>5</sup> without connecting it in any way with the doctrine of transmigration.

Still less acceptable is Geldner's<sup>6</sup> interpretation of RV. VII. 33. 9 wherein, following Sāyaṇa, he sees a reference to a former birth of Vasīṣṭha (*præexistierende Seele des Vasīṣṭha*), and to his taking up a new body (*ihres dehapari-graha*). There is, no doubt, a reference in the second-half of the verse to the taking up of a body by Vasīṣṭha, but it is not at all certain that it means his doing so for a second time. The reference may only be to the familiar story<sup>7</sup> of his strange birth from Ūrvasī. The word *sahasravalsa* in the verse need not necessarily be taken to mean the thousand-fold

<sup>1</sup> Sāyaṇa simply renders it by *jātāh* Grassmann (*Wörterbuch zum R̥gveda*, p. 470) takes it as a perfect medial participle derived from the root *jan*. the same derivation is accepted by Roth and Böhtlingk, *PW.*, III. 16, and Macdonell, *Vedic Reader*, p. 166.

<sup>2</sup> Geldner (*loc. cit.*) seems to be inclined this way, this is objected to by Keith, *Z.D.M.G.* (1909), Vol. LXIII, p. 347, *Veda of the Black Yajus School*, loc. cit., Oldenberg, *op. cit.*, II. 212, and Hillebrandt, *Vedische Mythologie*, II. 8 n.

<sup>3</sup> *Vedische Studien*, III. 3.

<sup>4</sup> cf. Keith, *Veda of the Black Yajus School*, loc. cit.

<sup>5</sup> Grassmann, *Der R̥gveda*, I. 150; Ludwig, *op. cit.*, II. 587, Griffith, *op. cit.*, I. 448.

<sup>6</sup> *Vedische Studien*, II. 142; Keith, *Religion and Philosophy of the Veda*, p. 570 f

<sup>7</sup> For a full narration of the story given in the *Bṛhaddevatā*, see Muir, *Original Sanskrit Texts*, I. 321.

tree of transmigration. It is more likely<sup>1</sup> a reference to Indra conceived as a solar god. In the earlier verses,<sup>2</sup> there is a reference to the laudation of Indra by Vasistha, and it is quite probable that the theme is continued even in this verse by a further allusion to it.

Much need not be made of Wilson's rendering of the word *bahuprajah* in RV. I. 164. 32 into "subject to many births." Since the word can more naturally mean "has many children" or "has many offsprings," the verse can possibly have no connection whatever with the doctrine of transmigration.<sup>3</sup>

That the Vedic verses considered so far are connected in no way whatsoever with the doctrine of transmigration does not, however, mean that even traces of this doctrine, not to speak of the doctrine itself, were entirely unknown at the very earliest stage of Vedic belief. There are a number of other verses<sup>4</sup> which will prove that it is not at all a fruitless attempt to seek in the Rġveda the genesis of the doctrine of transmigration. A study of these verses points out most unmistakably that "at least with the conceptions that later led to the formulation of the theory of transmigration, the Vedic poets were not unfamiliar."

The doctrine of transmigration is quite a complex conception. More than one doctrine is involved in it, and more than one presupposed by it. It involves within it the Karma doctrine that every man must reap what he has sown, and that every action on earth shall have its result. Presupposed by it are the conceptions of the eternity of the soul, of its continued existence even though its present body is destroyed, and of its being the doer and the sufferer. The suffering of

<sup>1</sup> cf. Grassmann, *op. cit.*, I. 552; Griffith, *op. cit.*, II. 35

<sup>2</sup> RV. VII. 33. 5 ff

<sup>3</sup> Goldstucker, *Literary Remains*, I. 213, Grassmann, *op. cit.*, II. 459; Ludwig, *op. cit.*, II. 582, Griffith, *op. cit.*, I. 225, Monier Williams, *Brahmanism and Hinduism*, p. 18 n., Hume, *Thirteen Principal Upanishads*, p. 54 n.

<sup>4</sup> H. G. Narahari, *op. cit.*, pp. 178 ff.

the soul implies a place or places other than this world to which the soul moves after the body which encased it is destroyed on the pyre; and such a travel implies in its turn a path or paths by which movement is possible. This is the justification for including in the Indian theory of transmigration the ideas of *Brahmaloka* and *Pitrloka*, and of *Devayāna* and *Pitryāna*.

On a careful study of the Ṛgveda, it becomes clear that almost all these conceptions were known to the Vedic seers. There should thus be little scope for doubting that the genesis of the doctrine of transmigration can quite definitely be traced to the hymns of the Ṛgveda.

The Ṛgvedic seers were well aware of the existence of the soul as distinct from the body,<sup>1</sup> of its eternity,<sup>2</sup> and of its nature as the experiencer of the reward of man's actions.<sup>3</sup>

The Upaniṣads cannot probably claim much originality for their conception of *Devayāna* and *Pitryāna*.<sup>4</sup> Both the words occur even in the Ṛgveda where the idea is already familiar that the *Devayāna* is the path which leads to the gods, while the *Pitryāna* is that by which the manes travel. I think that, even in RV. X. 88. 15 (=VS. XIX. 47), it is only this distinction between these two paths that is posited.<sup>5</sup> That the *Devayāna* is bright and lustrous, and that all those passing through it must pass through Agni, is also another idea with which the seers of the Ṛgveda are already fully conversant.<sup>6</sup> Further, the distinction which the Ṛgveda makes among the virtuous who die, into those eligible for immortality and those who are not and who only reach the

<sup>1</sup> RV. I. 113. 16, 164. 4; X. 59. 7; the soul is called by such names as *Brahman*, *Ātman*, *Satya*, *Tman*, *Ajo bhāga*, *Jiva*, *Prāṇa*, *Manas*, *Suparṇa*, and *Asu* in the Ṛgveda

<sup>2</sup> RV. X. 16. 4.

<sup>3</sup> RV. I. 164. 20.

<sup>4</sup> H. G. Narahari, *op. cit.*, pp. 93 ff.

<sup>5</sup> *Ibid.*, pp. 104 ff.

<sup>6</sup> RV. VII. 76. 2. X. 51. 2, 5 cf. H. G. Narahari, *op. cit.*, pp. 94 ff

Heaven of Yama, must have greatly inspired the Upaniṣadic ideas concerning the *Devayāna* and the *Pitryāna*.<sup>1</sup>

One R̥gvedic verse (I. 164. 20) appears to draw attention to the fact that, while the individual soul reaps the benefit of its *Karma*,<sup>2</sup> the Supreme Soul is under no such compulsion.<sup>3</sup>

Of the same trend seems to be the following verse (RV. X. 16. 3) which speaks of the nature (*dharma*) of the soul which is on its onward journey after its earthly habitation is destroyed on the funeral pyre :

सूर्यं चक्षुर्गच्छतु वातमात्मा सां च गच्छ पृथिवीं च धर्मणा ।

अपो वा गच्छ यदि तत्र ते हितमोषधीषु प्रति तिष्ठा शरीरैः ॥

The individual destinations of each portion of the dead man is mentioned here ; his eye is directed to go to the sun, and his spirit to go to the wind ; as for what remains, it is asked to go to heaven or earth in accordance with its nature (*dharma*), or even to waters or plants if it so suits it. It is idle to dispense with the verse saying that the journey of the soul envisaged there is only a wild poetic fancy, the artist in the poet being stirred, perhaps, by the resemblances between the limbs of the dead man and their analogues in the *makranthropos*. The verse supplies a clear evidence of the presence of the belief, even in the R̥gvedic period, of the incorporation, at times, of the souls of the dead in animals or plants.<sup>4</sup>

With this verse must be considered two more which are also found in the R̥gveda, and which appear to be closely related to it in theme :<sup>5</sup>

<sup>1</sup> H. G. Narahari, *op. cit.*, p. 101.

<sup>2</sup> RV. VII. 86. 5 cannot be taken to suggest, as R. Shama Sastry (*Festschrift M. Winternitz*, p. 141) would have, that the Karma theory cannot have been known to the R̥gvedic poets. It is to give too much importance to the verse to think that it is more than an enthusiastic utterance while in devotional ecstasy.

<sup>3</sup> H. G. Narahari, *op. cit.*, pp 12 ff

<sup>4</sup> cf. Keith, *op. cit.*, p. 571.

<sup>5</sup> cf. R. D. Ranade (*Constructive Survey of Upanishadic Philosophy*, pp. 145 ff.) who sees in these two verses and their predecessor a portrayal



यत्ते दि॒शं॒ यत् पृ॒थि॒र्वी॒ मनो॑ ज॒गाम॑ दूर॒कम् ।  
 तत्त॒ आ॒ वर्त॑याम॒सी ह॒ क्षया॑य जी॒वसे॑ ॥  
 यत्ते अ॒पो॒ यदोष॑ध्वी॒र्मनो॑ ज॒गाम॑ दूर॒कम् ।  
 तत्त॒ आ॒ वर्त॑याम॒सी ह॒ क्षया॑य जी॒वसे॑ ॥<sup>1</sup>

The entire hymn of which these two verses form parts is an address to the departed spirit of Subandhu, recalling it from wherever it might have gone to for a fresh existence on earth. Whether it has passed on to earth and heaven, or to the waters or plants, the spirit is invited to return to earth to live and sojourn here. It can only be the spirit of a dead man that is addressed here, not that of one who is unconscious, for, in the verse just noticed above, the soul, which has just left the dead body, is asked to go to heaven or earth, or even to waters and plants, whichever of these may be to its taste. It is noteworthy that these two verses speak of the return of the soul from the very places to which it is directed to go in the previous stanza.<sup>2</sup> It should not thus be too much to infer that, in the formation of the later Upaniṣadic theory of *Pitṛyāna*, these three verses must have exerted considerable influence. The Vedic doctrine of the departed soul going to and returning from the waters or plants must have greatly inspired the Upaniṣadic theory of the soul, on its way back to the earth from the *Pitṛloka*, passing through rain and the plants.

The nature of the soul as a moving life-principle, and its capacity to get into the body and go out of it, also find mention<sup>3</sup> in the R̥gveda. RV. I. 164. 30 obviously

of an 'animistic or hylozoistic view of the world' which is the first stage of the evolution of the idea of transmigration.

<sup>1</sup> RV. X. 58. 2, 7

<sup>2</sup> AV. VIII. 2. 3 which speaks of a return from the *wind* and *sun* also is complementary in this connection, cf Muir, *op cit.*, V 298 n. who also gives parallels to this idea in early Greek and German literature.

<sup>3</sup> cf Macdonell (*Vedic Mythology*, p 166) who believes that RV. X. 16. 3 and 58. 7 speak of a conception which 'perhaps contains the germ of the theory of metempsychosis.'

<sup>4</sup> R. D. Ranade, *op. cit.* p. 151 f

emphasizes<sup>1</sup> the superiority of the soul (*jīva*) over the body, in life and after death ; in life, it is the animating principle of the body which enables it to carry on its work ; and, after death, it continues moving about, subsisting on the manes which are continually offered to the dead. There is no need to indulge in an involved explanation of the kind advocated by Ludwig<sup>2</sup> and Griffith<sup>3</sup> who would have Agni as the subject of the first-half of the verse, while, to the second, the Moon serves so in a like capacity.

In RV. I. 164. 38 reference is made to the backward and forward movement made by the immortal principle, moving in the opposite direction of its brother, the mortal principle. So ceaseless is this movement that men can mark the latter but not the former during its gyrations. To Grassmann<sup>4</sup> and Ludwig<sup>5</sup> these two elements, the mortal and the immortal, spoken of here, signify only Agni and the Sun. Oldenberg<sup>6</sup> thinks that the reference here is only to the morning and evening stars (*Tages- und Nachtsonne*). But the context in which this verse occurs appears to justify the philosophic sense given to it by Sāyaṇa. Roth<sup>7</sup> and Böhtlingk<sup>8</sup> believe that this and the previous verse supply evidence for the existence of the theory of transmigration (*Seelenwanderung*) in the Rgveda.

The same theme is continued in a third verse (RV. I. 164.31) which, however, lays stress on the frequent return to

<sup>1</sup> H. G. Narahari, *op. cit.*, p. 10.

<sup>2</sup> *op. cit.*, V. 455 f.

<sup>3</sup> *op. cit.*, I. 224 n.

<sup>4</sup> *op. cit.*, II. 459.

<sup>5</sup> *op. cit.*, V. 456.

<sup>6</sup> *op. cit.*, I. 160.

<sup>7</sup> Z.D.M.G. (1892), XLVI. 759 ff., Keith, [Z.D.M.G., (1909), LXIII. 347 ff.] rejects the view on the ground that the finite use which Roth finds here for the present participle is unwarranted.

<sup>8</sup> BKSGW., XLV. 88 ff., cited by Keith, *Veda of the Black Yajus School*, I. cxxviii, R. D. Ranade (*op. cit.*, p. 151) follows him ; Geldner (*Der Rgveda*, I. 210 n.) also appears to hold a similar view, the suggestion is rejected by Pischel (*Vedische Studien*, II. 219, 221) and by Keith, J.R.A.S. (1910), p. 215 ; *Veda of the Black Yajus School*, loc. cit. ; *Religion and Philosophy of the Veda*, p. 570.

earth of the guardian (*gopa*). Sāyaṇa feels that the subject of the verse is the Sun. Grassmann,<sup>1</sup> Ludwig<sup>2</sup> and Griffith<sup>3</sup> agree with him. But, as in the case of the previous verse, the sequence of the verse suggests that the reference here is to the "soul"<sup>4</sup> and its repeated journeys to earth.

A return to this world after enjoying the fruits of good deeds in the world of the manes seems to be referred<sup>5</sup> to once (RV. X. 14. 8) in the Ṛgveda. Evidence is not also wanting to prove that a sort of belief in survival after death and in repeated rebirths did exist at the time of this Veda.<sup>6</sup>

"The ideas that the birds are the forms of the Fathers, and that the Fathers creep about the roots of the plants, and the practice of using an insect or other animal, which alighted on a garment spread out with an invocation to the soul of the dead, when his bones cannot be found, to serve in place of his mortal relics," suggest, to Oldenberg,<sup>7</sup> the groundwork on which the Indian belief in transmigration developed.

It is thus clear that, while it is not possible to see direct references to the doctrine of transmigration in the Ṛgveda, we have, in this text, almost all the material that is necessary for a theoretical formulation of it, so much so that it can even be said of the Upaniṣads that their endeavour is not so much to give a novel theory of transmigration, entirely unknown before, as it is to consolidate the various elements of this complicated doctrine found scattered in earlier Vedic texts like the Ṛgveda.

<sup>1</sup> *loc. cit.*

<sup>2</sup> *loc. cit.*

<sup>3</sup> *loc. cit.*

<sup>4</sup> R. D. Ranade, *loc. cit.*, cf. Geldner (*loc. cit.*) who thinks that the allusion here may be to the *Lebenshauch* (*prāṇa*).

<sup>5</sup> C. Kunhan Raja, *Cultural Heritage of India*, I. 31.

<sup>6</sup> H. G. Narahari, *op. cit.*, p. 180.

<sup>7</sup> *Die Religion des Veda*, pp. 563, 581, summarized by Keith, *Religion and Philosophy of the Veda*, p. 571 for a similar view, see Bloomfield, *Religion of the Veda*, pp. 255 ff.

# SANSKRIT AUTHORS STUDIED IN RĀJPUTĀNĀ IN THE 12TH AND 13TH CENTURIES

BY

DR. DASHARATHA SHARMA

OUR information on the subject of the Sanskrit authors studied in Rājputānā in the 12th and 13th centuries is rather scanty. But we can, on the basis of three Jaina works, the *Kharataragacchapattāvalī* of Jinapāla (died Sam. 1295), *Gaṇadharasārdhasatakavṛtti* of Sumatigaṇi, a co-disciple of Jinapāla, and Jinadatta Sūris' *Carcari*, state that the Jainas here studied at least the following writers :

## 1. KĀLIDĀSA

Sumatigaṇi mentions the *Meghadūta*. Jinapāla shows the high regard in which Kālidāsa was held by quoting the following verse :<sup>1</sup>

कवयः कालिदासाद्याः कवयो वयमप्यमी ।  
पर्वतं परमाणौ च वस्तुत्वमुभयोरपि ॥

## 2. MĀGHA

That Māgha too had attained the high position which he even now holds in the minds of the Paṇḍits of the old school may be seen from another verse quoted by Jinapāla :<sup>2</sup>

<sup>1</sup> Comment on the 5th verse of the *Carcari*.

<sup>2</sup> Comment on the 4th verse of the *Carcari*.

माघेन विभ्रितोत्साहा नोत्सहन्ते पदक्रमे ।  
ममरन्ति भारवेरेव कवयः कपयो यथा ॥

### 3. VĀKPATIRĀJA

Of Prakrit authors, Vākpatirāja attained the greatest celebrity. Here is Vākpati's wife's opinion, as reported by Jinapāla :<sup>1</sup>

होहिन्ति केचि जं तं न याणीमो जे गया णमो तान . . . ।  
मम्पड इह जे कविणो तं मह पइणो न मरिच्छा ॥

### 4. BĀṆA

Bāṇa's *Kadambari* is mentioned more than once. It was widely read and regarded as the best model of Sanskrit prose. His contemporary Mayūra too is mentioned in the *Carcari*.

### 5. HARIBHADRA

Equally great from the Jaina point of view and widely studied was the great Jaina scholar Haribhadra Sūri, the father of the *Vidhucaitya* movement which purified Jainism in Northern India and prevented it from following in the wake of the decadent Buddhism of the period. His *Anekānta-jayapataka* is regarded as a very great work

### 6. ŚRĪDHARA

The *Nyāyakandali* of Śrīdhara seems to have been popular enough and has been referred to in the *Kharatara-gacchapaṭṭavali* of Jinapāla. The Jaisalmer Bhaṇḍāra has two copies of it. Naracandra, a contemporary of Vastupāla, wrote on it a gloss called *Nyāyakandali-tiṣṭhāna*.

<sup>1</sup> Jinapāla's comment on the *Carcari*, v.

## 7. UDAYANA

*Nyāyakiraṇāvalī* is the only work of Udayana mentioned in our sources. But his other books too may be presumed to have been known and studied in Rājputānā.<sup>1</sup>

## 8. S'ĀṆKARA

Saṅkara, the great *Advaita* philosopher, needs no introduction.

## 9. KAMALAŚĪLA

Kamalaśīla is obviously the great Buddhist scholar who commented on Santaraksita's *Tattvasaṅgraha*.<sup>2</sup> He lived somewhere between 720 and 780 A.D. The reference to him in our sources shows that not only were his works copied out in Western India, but also studied with all the respect that they deserved.

## 10. PĀṆINI AND HEMACANDRA

Eight systems of grammar have been referred to ; but the grammarians mentioned by name are only two ; Pāṇini and Hemacandra.

## 11. MURĀRI

Though some 84 dramas have been referred to, Murāri is the only dramatist mentioned by name.

## 12. MAMMAṬA, RUDRAṬA, UDBHAṬA, BHĀMAHA, VĀMANA

Of the writers on poetics we find reference to Rudraṭa, author of the *Kavyalāṅkāra*; Udbhaṭa, author of the

<sup>1</sup> Some of these are found in the Pattan and Jaisalmer Bhandars.

<sup>2</sup> Published in the Gaekwad Oriental Series

*Kavyalankārasaṅgraha*; Bhāmaha, author of another *Kāvya-lankāra*. Mammata's *Kāvya-prakāśa* was regarded as the standard work on Poetics.

### 13. JAYADEVA

This Jayadeva is the writer of a work on Sanskrit metres.<sup>1</sup> He is not probably identical with the famous Jayadeva of the *Gītagovinda*.

Being based barely on three books whose real business, again, is not to give us any history of Sanskrit literature but to describe the lives of certain Jaina *acāryas*, the above list can hardly pretend to be exhaustive or even moderately complete. But as the history of education in Rājputānā in the 12th and 13th centuries has till now been almost a closed book to us, even this meagre account will perhaps be found to be of some use.

<sup>1</sup> There is an old Manuscript of the work at Jaisalmer

## SUMANORAMAṆĪ—A COMMENTARY ON MEGHASANDESA

BY

V. A. RAMASWAMI SASTRI

OF all the commentaries on Kālidāsa's *Meghasandesa* available in print, the *Vidyullatā* of Pūrṇasarasvatī<sup>1</sup> is perhaps the most lucid and comprehensive. But *Sumanoramani* of Paramesvara, which is now published in the Journal of the Travancore University Oriental Manuscripts Library, often surpasses it in its elaborateness, though it is only next to it in brilliance. Both the commentators hail from Kerala and the text followed by them is practically the same. Chronologically *Sumanoramani* comes after *Vidyullatā*, as many of the views criticised in the former can be seen to be those of the latter.

An examination of the different manuscripts of *Sumanoramani* available in the University Manuscripts Library, Trivandrum, reveals that it has two recensions, a shorter and a longer, the longer one being more or less an elaboration of the shorter with certain additional śāstraic discussions. The longer recension is the one now published.<sup>2</sup>

The following verses seen at the end of the longer recension furnish some information about the author, Paramesvara :

अनुदिनमभिनवरूपा सुमनोरमणीव जगति जयतिराम् ।  
हरिचरितकाव्यसहस्रैः व्याख्या सा मेघदूतस्य ॥

<sup>1</sup> Published in Vanī Vilas Sanskrit Series, No. 15, Srirangam.

<sup>2</sup> There is only a single complete MS. for the longer recension and it is presented to the Library by the Koodalloor mana, near Pattambi, Malabar, while there are several MSS. for the shorter recension.



मन्त्रब्राह्मणसूत्रवित् कृतमतिः शास्त्रे च कौमारिले  
 कर्ता न्यायसमुच्चयस्य कणिकाव्याख्याप्रणेता कविः ।  
 उत्पत्तिस्त्वधमर्षणप्रवरजाद्वीर्यायुधैरासवान्  
 कर्तास्याः परमेश्वरो नतशिराः पूज्ये गुरौ शङ्करे ॥  
 लब्धभवदासभावो भगवति भक्त्याख्यया च भवदासः ।  
 वादी वेदान्तरतो यस्य पितृव्यः स एव कर्तास्याः<sup>1</sup> ॥

From these verses we understand that Parames'vara was a Brahmin, born in the Aghamarṣaṇa-pravara as the son of Ṛṣi and Gauri; that his preceptor was one Śaṅkara; that he had a paternal uncle Bhavadāsa, who was a great devotee, a controversialist and a great scholar in Vedānta; and that he is the author of *Haricaritakāvya* and the Mīmāṃsā works *Nyāyasamuccaya* and a commentary (or commentaries) on *Kaṇika* (i.e. *Nyāyakaṇika*) of Vācaspatimiśra. He has written two commentaries on *Nyāyakaṇika* known as *Juṣadhvaṅkaraṇi* and *Svāditaṅkaraṇi*, the former being the earlier production :

इति श्रीमद्विष्णुगौरीनन्दनश्रीभवदासपितृव्यश्रीमच्छङ्करपूज्यपादशिष्यपरमेश्वर-  
 कृतौ स्वदितङ्करण्यां तृतीयश्लोकः ।

(Madras Govt. Oriental MSS. R. No. 3595, p. 68.)

जुषध्वङ्करणी व्याख्या रचितास्माभिरादितः ।

स्वदितङ्करणी व्याख्या सम्प्रतीयं वितन्यने ॥ (*ibid.*, p. 1)

Parames'vara belonged to Payyūr, the family of the famous Mīmāṃsakas, the Payyūr Bhaṭṭatiris, near Kunnamkulam in Cochin State. The family was in the village Porkalam (Sanskritised *Raṇakhala*) and has produced many scholars of outstanding merit. Among the several scholars here, there were three Ṛṣis and three Parames'varas. Of

<sup>1</sup> The shorter recension has only one verse at the end :

कौमारिकाचार्यवरस्व नाम्ना कृतेन मूर्त्यापि च शङ्करस्य ।

शिष्येण सृष्टा परमेश्वरेण व्याख्येयमेनां विपुलान्नु सन्तः ॥

these Paramesvara I, the son of Rṣi I, is the author of *Sumanoramaṇi* and the other works mentioned above. His grandson Paramesvara II, was the son of Rṣi II and Gopālikā, and is the author of the commentaries on Maṇḍana-misra's *Sphoṭasiddhi* and *Vibhramavivēka*, and Vācaspati-misra's *Tattvabindu*. His grandson was Paramesvara III, also son of a Rṣi, and he is the author of *Mīmāṃsāsūtrārthasaṅgraha*, and a commentary on the *Kaśika* of Sucarita-misra. The dates of these Paramesvaras cover nearly a period of 250 years between 1300 and 1550 A.D.<sup>1</sup> and so our author can be assigned to the fourteenth century A.D.

The work commences with the following introductory verses :

गणपतिरभिमतमनिशं दिशतु महान् मङ्गमसुसमासहितः ।

हरिहरमदनवराहाः सेवन्ते यं सदैव सहव्यिताः ॥

अह्नाय जह्नुतनयेव मदीयमुच्चै-

राद्या निरस्यतु तमस्ततिरक्षराणाम् ।

नानाचराचरविधानमिषेण यस्या

व्याख्यां विचक्षणमतिविदधाति वेधाः ॥

सुमनोरमणीव्याख्या मेघदूतस्य रच्यते ।

नादृश्या न विमानार्हा तथाप्यन्वर्थविश्रुता<sup>2</sup> ॥

It has been already observed that Paramesvara criticises the views of Pūrṇāsarasvatī in his *Sumanoramaṇi*. A few instances may be cited here and examined :

<sup>1</sup> Vide the writer's edition of *Tattvabindu* (Annamalai University Sanskrit Series, III, Introduction pp. 87-92) where an account of the other scholars of the Payyūr family is given

<sup>2</sup> The shorter recension reads this verse in a slightly different way :

क्रियते मेघव्याख्या नादृश्या न च गता विमानपथम् ।

अथ च विबुधोपभोग्या सुमनोरमणीयमङ्गता जवति ॥

It has got an additional verse .

निबन्धनानि मन्तीति नाविधानमिबन्धनम् ।

न ह्यनल्पेषु श्लेषु न कल्पकमकल्पयद् ॥

1. Pūrṇasarasvatī takes the word कश्चित् in the first verse in *Meghasandesa* as denoting *maṅgala*. He splits it up into कः and चित् and interprets them as meaning *paramātman* and *jīvātman* respectively, and argues that the combination or identity of these two is the highest truth and means of salvation, and that thus the word denotes *maṅgala*. Parameśvara objects to this on the ground that the word चित्, which means knowledge, is always used only in the sense of *paramātman* and not *jīvātman*. He observes it is better to regard that the work is commenced with *vastunirdeśa*, *maṅgala* being not done expressly in the work, and that even if an express *maṅgala* is necessary it is suggested by the words जनकतनया and राम in the expressions जनकतनयास्नानपुण्योदकेषु, and रामगिर्याश्रमेषु, for as is observed in *Raghuvamśa* the name of Rāma is very sacred :

राम इत्यभिरामेण वपुषा तस्य चोदितः ।

नामधेयं गुरुश्चक्रे जगत्प्रथममङ्गलम् ॥

2. The Yakṣa was cursed by his master Kubera for having failed in his duty. Pūrṇasarasvatī observes that separation from his beloved (कान्ताविग्रह) is the object of the curse. This Parameśvara objects to and explains that the object of the curse (ज्ञापविषय) can only be the total destruction of the divine powers of the Yakṣa, for the expression is ज्ञापेनास्तंगमितमहिमा. He observes that the causal suffix (णिच्) in the word अस्तंगमित also explains that the curse is responsible for the loss of the Yakṣa's powers and not for the separation.

3. In the second verse तस्मिन्नदौ etc., the word तस्मिन् has the antecedent रामगिरि in the compound रामगिर्याश्रमेषु in the first verse. This is generally objected to on the simple ground that a pronoun would not refer to any object or person denoted by a component part of a compound since it is usually subordinate to the chief idea of the compound. Pūrṇasarasvatī mentions this but justifies the usage by citing some parallel passages like अथ शब्दानुशासनम् ।-केषां शब्दानाम्, where केषां

refers to शब्द in the compound शब्दानुशासनम्, and तवास्य नीलोत्पल-  
चारुचक्षुषो मुखस्य तद्रेणुसमानगन्धिनः where तद् in तद्रेणु refers to नीलोत्पल  
a component in the compound नीलोत्पलचारुचक्षुषः, but remarks  
क्लेशकृतोऽयं परामर्शः.<sup>1</sup> Parames'vara refers to this and clearly  
explains the correctness of the usage. He observes that in  
all these cases the pronouns are used only along with words  
conveying their antecedents. Here the word तस्मिन् is followed  
by the word अद्वौ which denotes its antecedent referred to by  
the component part रामगिरि in the compound रामगिर्याश्रमेषु.  
Similarly in the Mahābhāṣya passage केषां is followed by the  
word शब्दानाम् which supplies the necessary antecedent, though  
the word शब्द is a component part of the compound शब्दानु-  
शासनम्.

Instances like these can be multiplied, but these are  
adequate to give some idea of the nature of the commentary.  
Suffice to say at present that *Sumanoramanī* is an elaborate  
commentary often drifting into śāstraic discussions.

<sup>1</sup> This expression क्लेशकृतोऽयं परामर्शः, though quoted by Parames'vara, is  
seen neither in the printed edition of *Vidyullatā* nor in any of the manu-  
scripts of the work available here.

## SIVĀNANDAGOSVĀMIN

BY

K. MADHAVA KRISHNA SARMA

IN mediæval times many South Indian scholars migrated to the North and settled down there under the patronage of the great Rajput kings. Besides grants of lands, high honours were conferred upon them.

In the sixteenth century *Srīnivāsa Dīkṣita*, son of *Srīmeketana Dīkṣita*, of *Pāṇampāṭ* village on the banks of *Peṇṇār*, South of *Sivakañci* which is well known for its temple of *Hastigirīnātha*, was on a tour in the North. The *Dīkṣitas* were highly learned in the sacrificial science and well-known for their piety. At Jullundhur *Srīnivāsa Dīkṣita* met a great *Tāntrika* named *Sundarācārya* who initiated him into *Srīvidyā*, and later settled down in Benares. In his *Sivarcana-candrikā* (composed in *Samvat* 1640) of which there are four MSS. in the Anup Sanskrit Library, we have the following at the beginning :

देशोऽस्ति दक्षिणदिशि द्रविडामिधानः काञ्चीति यत्र वसतिः स्मरशासनस्य ।

पुण्या पुरी पुरनिषूदनभागधेयसौभाग्यदन्तुरितकीर्तिरचञ्चलश्रीः ॥

आविर्बभूव हयमेधमखे विरिञ्चेर्यत्र स्वयं स भगवान् रमया रमेशः ।

अद्यापि हस्तगिरिनाथ इति प्रसिद्धः संदृश्यते सकललोकसमर्चिताङ्घ्रिः ॥

तस्या दक्षिणदिग्गतः क्षितिसुरैः षट्शालाविद्धिश्चतुः-

वेदैः सोपनिषद्भिरङ्गसहितैराढ्यैः सदाचिह्नितः ।

पाणम्पट्टिति विभ्रुतः क्षितितले पेण्णानदीतीरभू -

देशे यागगृहाकुलः सकलदिक्षास्तेऽग्रहारो महान् ॥

आत्रेयगोत्रशनपत्रविकासमित्रस्तत्रातिरात्रसमहाव्रतसत्रकर्ता ।

भर्तार्तिदीनकृपणान्धसुहृज्जनानां षट्शस्त्रविसमरपुंगवदीक्षितोऽभूत् ॥

तस्यात्मजः फणिपतिर्वरपाणिनीये मीमांसकेष्वपि गुरुः श्रुतिषु स्वयंभूः ।

स द्वादशाहचयनान्वितवाजपेयसोमाध्वरी भुवि तिरुम्मलदीक्षितोऽभूत् ॥

तन्नन्दनः सकलवेदविदां वरिष्ठः श्रौतक्रियासु निपुणः श्रितसोमदीक्षः ।

आसीदशेषगुणरत्ननिधिः पृथिव्यां श्रीश्रीनिकेतन इति प्रथितोऽध्वरीन्द्रः ॥

तत्सूनुः श्रीनिवामः सकलनिगमवित्सर्वशास्त्रार्थवेत्ता

श्रौतस्मार्तेषु कर्मस्वतिशयनिपुणः सत्कविः स्वीयदेशात् ।

पीठं जालन्धरारूयं प्रकटितविभवं प्राप्य यात्राप्रसङ्गात्

नत्र श्रीसुन्दरारूयं सकलगुणनिधिं प्राप्य सद्देशिकेन्द्रम् ॥

तत्पादपङ्कजयुगं परिचर्य तस्मात् प्राप्याभिषेकमस्त्रिलागमप्यधीत्य ।

तस्याज्ञया समधिगम्य पुरीं स काशीं तत्राकरोद्वसतिमात्मविदां वरिष्ठः ॥

तत्र स्थितः सकलनन्तरहस्यवेत्ता शिष्टैः शिवार्चनपरैः श्रितशैवदीक्षैः ।

अभ्यर्थितो वितनुते सकलागमार्थसारोदयां भुवि शिवार्चनचन्द्रिकां सः ॥

*S'rinivāsa* had a son called *Jagannivāsa*. He migrated to Bundelkhand. King *Bararsāhi* of Bundelkhand was among his disciples. *Jagannivāsa* had three sons, *Sivānanda* alias *Siromanibhaṭṭa*, *Janārdana* and *Cakrapāṇi*. *Sivānanda* was a contemporary of *Devisimha* of Bundelkhand. It was under the patronage of this ruler that he wrote his *magnūm opus*, the *Simhasiddhāntasindhu*. *Sivānanda*'s son *S'riniketana* settled down in Jaipur. *Sivānanda*, his brother *Janārdana* and *Lakṣminivāsa* (son of *Janārdana*) visited Bikaner in the reign of *Mahārāja Anup Singhji*. They were honoured by the *Mahārāja* with a grant of two villages. *Radhāramāṇa*, son of *S'riniketana* seems to be the first to settle down in Bikaner.

It is not known when and how these *Dikṣitas* acquired the surname *Gosvāmin*. The genealogy of the family is given in a Sanskrit work named मथुरास्थभट्टानां संक्षिप्त इतिहासः . A MS. of this is in the possession of Pt. Megharaj Goswami, a modern descendant of the family and a member of the staff of the Anup Sanskrit Library. I am indebted to him for placing the MS. at my disposal. It contains nineteen verses and a Hindi translation of these. Pt. Megharaj Goswami informs me that the Hindi translation is by his father, Pt. Narasinglal Goswami, a former Librarian of the Anup Sanskrit Library. The Sanskrit original stops with *Srīramāṇa* (*Radhāramāṇa* as given in the genealogical tree in the Hindi translation). I give below verses 12-18 dealing with the genealogy from *Srīniketan* to *Radhāramāṇa*.

श्री श्रीनिकेतन इति स्मरतुल्यरूपः सुश्लाघ्यकाव्यपरितोषितनैकभूपः ।  
दाता विभात्यधिधरित्रि जगन्निवासज्यायस्सुतस्य सुत उग्र महोग्रतेजाः ॥

तस्यानुजो दिवसकृज्जयदीर्घतेजाः क्षमापालमौलिमिलदङ्गत्रिसरोजयुग्मः ।  
दानाबधीरितबुधाबनिजो मनीषी विद्यानिवास इति भाति भुवि प्रतीतः ॥

श्रीमज्जनार्दनजनुर्जगतीशमुख्यैरानन्दितस्तुतिभरेण करेण कर्णः ।  
सर्वांगमानुविधिरत्नचयाकरोऽत्र लक्ष्मीनिवास इति भाति विभाकरश्रीः ॥

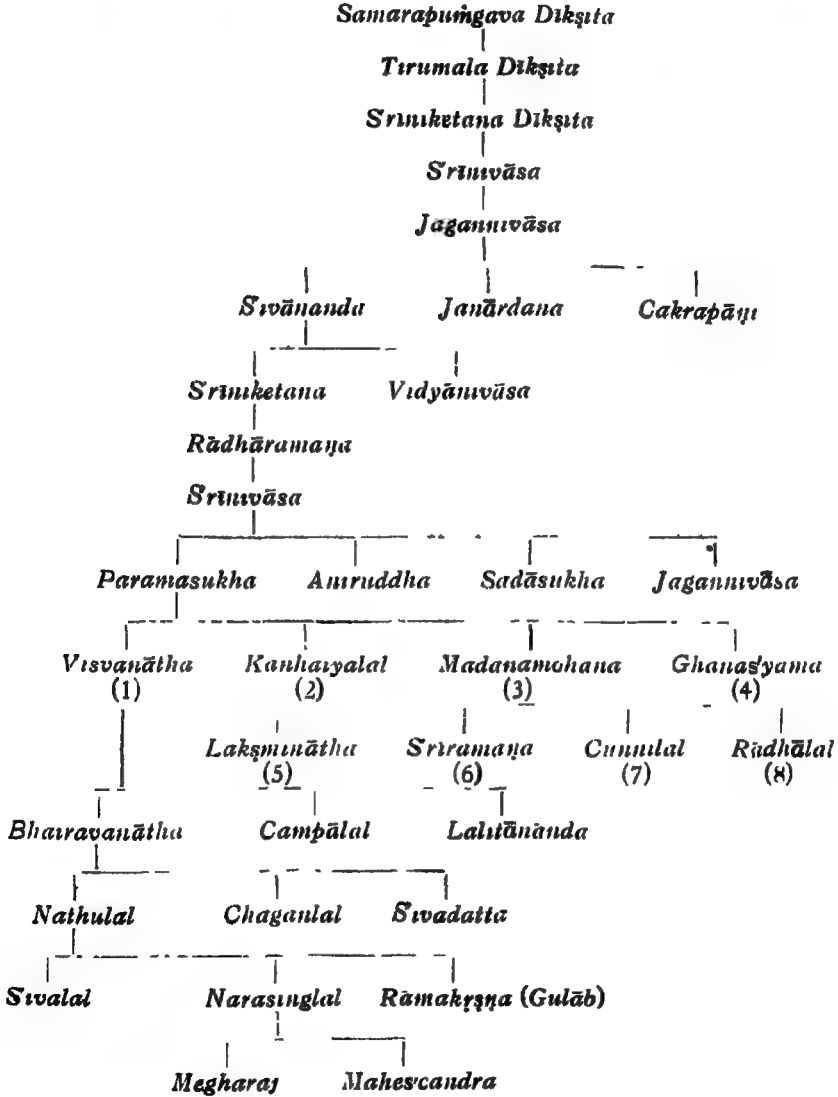
बुधजनविस्मयकारी स्मरस्फुरद्रूपनिबहेन ।  
बिलसति सुकृतप्रवणः श्रीरमणः श्रीनिकेतनजः ॥

देशश्चेदिद्वेन्द्रवत्या पवित्रो जागेश्वर्या जाग्र उग्रप्रभावः ।  
बुन्देलाल्बैर्मूपवर्यैरुपेतस्तन्मध्यस्था लाभगोणी विभाति ॥

स्थितिस्तत्र नानासुरार्चालस्तत्सरोवापिकाकूपकुण्डान्वितायाम् ।  
महाक्रीडबुन्दैर्भुशं मण्डितायां महासौधहर्म्यादिसंशोभितायाम् ॥

पञ्च ग्रामा दुर्गसिंहेन दत्ताश्वत्वारोऽन्ये विष्णुसिंहेन राज्ञा ।  
द्वौ सुश्रीकौ कर्णपुत्रेण भस्मेरेवं प्रायः प्रासितोऽत्र स्थितिर्नः ॥

In his Hindi translation Narasinglal Goswami gives fuller information. He gives the genealogy from *Samarapuṅgava* down to his son Megharaj Goswami. It is as follows :



There is a fragment of the horoscope of one of the eight sons of *Paramasukha* in the possession of Pt. Megharaj Goswami. It is dated *Samvat* 1844 (A.D. 1787).



The above genealogical tree brought down to its modern descendant is not contained in an article on this *Tantrika* family of Deccan in the *Indian Historical Quarterly* (1939) by Chintaharan Chakravarty, and is given here for the first time.

We are concerned here mainly with *Sivānanda*. He was a versatile genius of the 17th century A.D., and, unlike his ancestor *Srinivāsa* who devoted his attention solely to *Mantra-sastra*, wrote on various subjects. A large number of his works available in the Anup Sanskrit Library have not so far found a mention anywhere. That the Anup Sanskrit Library has preserved most of his works is due to his contact with Maharaja Anup Singhji. In some his name appears as *Sivānanda* and in others it appears as *Siromanibhaṭṭa*. In one case, viz., that of the *Lalitārcanadīpikā* both the names appear together and place it beyond doubt that *Siromanibhaṭṭa* is an *alias* of *Sivānanda*.

The Anup Sanskrit Library has the following works of *Sivānanda*:

(1) *Mahābhāratasubhāṣitasamgraha* MS. No. 1000; dated *Samvat* 1736. (A.D. 1679). Author mentioned as *Sivānanda*.

(2) *Āhnikaratna* No. 1877 Author mentioned as *Dakṣiṇātya Siromanibhaṭṭa*

(3) *Saṁkṣēpaprayas'citta* Nos. 2061-62, Author mentioned as *Sivānanda*

(4) *Tithinirṇaya*. No. 2169. Author mentioned as *Siromanibhaṭṭa*. The work is noticed by Prof. Kane in his *History of Dharmasāstra* (I, 750).

(5) *Vyavahāranirṇaya* No. 2234. Author mentioned as *Sivānanda*.

(6) *Ācārasindhu*. No. 2246. A *Nibandha* in 27 *Taraṅgas*. At the end the extent is given as 9000 *Slokas*. MS. dated *Samvat* 1741 (A.D. 1684). Author mentioned as *Sivānanda*.

(7) *Vaidyaratna* with *Ṭikā*. No. 4155. In 7 *Prakāśas*. MS. dated *Samvat* 1734 (1677 A.D.) Very brittle and damaged.

Author mentioned as *S'ivananda*. Aufrecht notices MSS. of this (C. C. II, 146).

(8) *Khecaratūṅgadīprakasika*. No. 4381. Nine verses on the exaltation etc. of the nine planets. Author mentioned as *S'iromaṇibhaṭṭa*.

(9) *Balaviveka*. Nos. 4749 and 4750. A *Jyotiṣa* work mainly concerned with *Muhurtas* Author mentioned as *S'ivananda* in the former and as *S'iromaṇibhaṭṭa* in the latter.

(10) *Muhurtaratna*. No. 4834 Author mentioned as *S'iromaṇibhaṭṭa*. MS. dated "*Vasunetrādicandra*" *Saṃvat* 1728 (A.D. 1671).

At the end :

देशोऽस्ति दक्षिणदिशि द्रविडाभिधानो यत्र द्विजातिनिवहा निवसन्ति पुण्याः ।  
 ये पण्डिताः श्रुतिसमीरितकर्मदक्षा अध्यापनेन यजनेन नयन्ति कालम् ॥  
 तत्राभवन्निखिलशास्त्रसदर्थवेत्ता मेत्ता स्वशिष्यहृदयस्थतमश्चयस्य ।  
 छेत्ता निजाश्रितजनाशिवदुस्तरूणां श्रीश्रीनिकेतन इति प्रथितो द्विजेन्द्रः ॥  
 तस्यात्मजन्माभवदार्यवर्यः श्रीश्रीनिवासो निखिलागमज्ञः ।  
 तपोनिधिं यं गुणरत्नसिन्धुं शिवेन तुर्यं निगदन्ति सन्तः ॥  
 तत्सूनुरासीज्जगतीतलेऽस्मिन्नाचार्यगोस्वामिजगन्निवास ।  
 शिरोमणिस्तत्प्रभवो निबन्धं मुहूर्तरत्नाख्यमिमं व्यतानीत ॥

Here only *Jagannivāsa* is surnamed *Gosvāmin* and not *S'rinivāsa*; but in the colophon of No. 9 *S'rinivāsa* also is surnamed so.

(11) *Simhasiddhantadīpikā*. No. 5885. A work on *Vyākaraṇa* (*Sabdadhikāra* and *Sandhi*). Author mentioned as *S'ivananda*. The work derives the title from the patron *Devīsimha*.

(12) *Vibhaktyarthavivarāṇa* or *Karakakośa*. No. 5931. Author mentioned as *S'ivananda*.

(13) *Taddhatakosha*. No. 5936. At the end :

इति श्रीगोस्वामि श्रीनिवासपौत्रश्रीगोस्वामिजगन्निवासात्मजश्रीशिरो-  
 मणिनिर्मितस्तद्धितकोशः संपूर्णः ।

- (14) *Samāsakosa*. No. 5940. MS. dated *Samvat* 1731.  
At the end :

इति श्रीगोस्वामि जगन्निवासभट्टज्येष्ठात्मजगोस्वामिशिवानन्दविरचितः  
समासकोशः संपूर्णः ।

(15) *Strīpratyayakosa*. No. 5968. Author mentioned as *Sivānanda*.

(16) *Īśvarastuti*. No. 6103. Author mentioned as *Sīro-*  
*maṇibhaṭṭa*

(17) *Jalāpastuti*. No. 6244. Author mentioned as *Sīro-*  
*maṇibhaṭṭa*.

(18) *Durgastuti*. No. 6267. Author mentioned as *Sīro-*  
*maṇibhaṭṭa*. MS. dated *Samvat* 1721.

(19) *Gaṅgāstotra*. No. 6229. Author mentioned as *Sīro-*  
*maṇibhaṭṭa*.

(20) *Prataḥsmaṛaṇa*.<sup>1</sup> No. 6344.

(21) *Saparyākramadarpaṇastotra*. No. 6627. Author  
mentioned as *Sivānanda*. MS. dated *Samvat* 1721.

(22) *Triṇpurastuti*. No. 6742. Author mentioned as *Sīro-*  
*maṇibhaṭṭa*.

(23) *Lakṣmīnārāyaṇarcakāumudī*. No. 7128. Author  
mentioned as *Sivānanda*. Written under the patronage of  
Maharaja Anup Singhji. The work is noticed by Prof. Kane

<sup>1</sup> Attention is here drawn to the *Lakṣmīnārāyaṇastotra* of Anupasiṁha. There are three MSS. (No. 6510-12) of this in the Anup Sanskrit Library. The oldest of this is probably No. 6510. Here the second half of the first verse is first written as विचित्रपदसंज्ञा कुर्वेह स्तुतिमुत्तमाम् ॥ This is rubbed over by yellow pigment by a later hand which in the right hand margin writes instead: लक्ष्मीनारायणस्तुतिम् ॥ This later is the reading in the other two MSS. The first half of the verse is: लक्ष्मीनारायण-प्रियं नानाच्छन्द. समन्विताम् ॥ With the reading of the later two MSS. *Lakṣmīnārāyaṇa* occurs twice in the verse. On the cover of No. 6512 there is this entry: लक्ष्मीनारायणस्तुतिः । शिवानन्दकृत. The colophons of Nos. 6511 and 6512, however, mention *Anūpasīṁha* as the author. The colophon of No. 6510 first mentioned *Sivānanda*, but has been corrected by a later hand. There is a *Lakṣmīnārāyaṇapūjāsāra* in Hindi in the Anup Sanskrit Library. Here at the beginning *Anūpasīṁha* is mentioned as patron and at the end *Janārdana*, brother of *Sivānanda* is mentioned as the author. A Sanskrit colophon at the end attributes the work to *Anūpasīṁha*.

in his History of Dharma Śāstra (I, 750). The third verse of the introductory part is as follows :

नानाग्रन्थान्विलोक्योत्तमगुणविदितैर्निर्मितान्वैष्णवाग्रचै-

र्लक्ष्मीशस्य प्रसादात्पटुतरघिषणः श्रीशिवानन्दनामा ।

आदिष्टो भक्तियुक्तैः क्षितिपतितिलकश्रीनृपानूपसिंहै-

र्लक्ष्मीनारायणार्चाविधिमिहनिखिलं संलिखाम्यर्चनार्थम् ॥

*Sivānanda's* visit to Bikaner, during the reign of *Maharaja Anup Singh* and the grant of two villages to him by the latter are referred to by Narasinglal Goswami also in his Notes to the MS. of the *Āryakhyāna Kalpadruma* in the Anup Sanskrit Library (p. 244).

(24) *Mahāvīdyāpramodalahari*. No. 7283. Author mentioned as *Sivānanda* MS. dated *Samvat* 1732

(25) *Lalitārcanadīpikā*. No 7325.

At the end :

इति श्रीगोस्वामि शिवानन्दापरनामक शिरोमणिभट्टविरचिता  
श्रीललितार्चादीपिका संपूर्णा ॥

(26) *Lalitārcanakaumudī* No. 7308 Author mentioned as *Śiromaṇibhaṭṭa*. Breaks off in *Prakāśa* 15

(27) *Kartavīryavidhiratna*. No 7723. Author mentioned as *Sivānanda*.

(28) *Śiṃhasiddhāntasindhu*. Nos. 8281-82.

This work on *Mantrasastra* in 92 *Taraṅgas* is the author's *magnum opus*. It was written under the patronage of *Devisimha*<sup>1</sup> of Bundelkhand. It is one of the most voluminous works in Sanskrit literature. At the end of the former MS. the extent is given as 35310 Ślokas by the copyist. As stated by the author at the end, the work was finished on Wednesday of the bright fortnight of *Mārgaśīrṣa* of *Samvat* 1731 (A.D. 1674). The former MS. is

<sup>1</sup> He is the author of a medico-Tantric work named *Śiṃhasudhāmdhī* of which a MS. is available in the Anup Sanskrit Library.

dated in the *Pauṣa* of *Samvat* 1732 (A.D. 1675) and the latter in the *Magha* of *Samvat* 1739 (A.D. 1682). Both were copied by *Mayārāma*. The work is noticed by Aufrecht (C. C. I. 716).

Begins

यस्याङ्गिद्वयपूजनं निखिला सिद्धिर्लभन्ने नग

वृद्धीः प्राप्य वसन्ति वेदममु परास्नेषां समा संपदः ।

भक्तस्वान्तनितान्तमाह्वलने दक्षं विपक्षं वरं

विघ्नानां प्रणमाम्यनारतमहं तं श्रीगणाधीश्वरम् ॥ १ ॥

सर्वं मंतमसावृतं जगदिदं भाभिः समुद्रासय-

जम्भोजानि विकासयन्विरहिणः कोकान्समाश्वासयन् ।

शीताङ्गुं परिहासयन् गतरुचिं संत्रासयन्वैरिणो

भक्तबलेशमुदासयन्स भवतु क्षमाय भासांपतिः ॥ २ ॥

अंसासक्तोत्तमस्रग्धनभुवि मततं योरिरंसानुरक्तो-

गुञ्जोत्तंसाभिरामः प्रतिभयसमरे यो नृशंसारिहन्ता ।

भक्ताशंसाभिपूर्तौ सकरुणहृदयो यो बलं साबलेपं-

विभ्रद्वंसाभकीर्तिर्वितरतुविबिधं शर्म कंमाहितस्ते ॥ ३ ॥

भाले प्रालेयरश्मि दधदतिरुचिरं शोभने कण्ठदेशे

तारं हारं फणीन्द्रैः फणमणिसुभगैर्निर्मितं दीप्तिमन्तम् ।

वामां वामाङ्गदेशे नलिननिभमुखीमुन्मुखीमिष्टदाने

भक्तानां विश्वबन्धो भसितसिततनुः शं विषत्तां महेशः ॥ ४ ॥

उदारचरिताद्भुता सुरगणैः समस्तैः स्तुता युता निखिलसद्गुणैर्द्रुतधुताघसंहा नृणाम् ।

कृपाकलितसेवनोद्यतमात्मभक्तयुता शुभं तव निरन्तरं कलयतु क्षमाभृत्सुता ॥ ५ ॥

कर्पूरस्फुटकैरवेश्वरगिरिप्रालेयगोत्राघर-

स्वःसिन्धूदकपूर्णशारदविधुस्वच्छप्रभाभासुराम् ।

मद्वृत्तामलमौक्तिकावलिकृतैर्भूषागणैर्भूषितां

वाग्मुक्ताद्भुतशक्तिदाननिपुणां वागीश्वरीमाश्रये ॥ ६ ॥

दृष्यद्वैरिसमुच्चयक्षयकरः कीर्तिद्युतिद्योतिता-

शेषाकाशदिगन्तरं पटुतरः प्राज्ञौषधिसार्पणे ।

राजद्राजसभासभाजितगुणग्रामोऽभिरामो भृशं

भक्तः श्रीनृहरेर्विभाति भुवने बुन्देलभूपान्वयः ॥ ७ ॥

. . . . .  
. . . . .

युद्धे युद्धविदोऽर्जुनं नयविधो धीरं गिरामीश्वरं

सौन्दर्ये सुदृशः स्मरं महं स यं तेजस्विनो भास्करम् ।

धर्मे धर्मविदोऽपि धर्मतनयं दानेऽर्थिमार्थावलिं

मन्यन्ते स्म महीतले समभवच्छ्रीरामसाहिर्नृप ॥ १३ ॥

आसीत्तदीयतनयो विनयोपपन्नः स्वच्छाशयो बहुदयो विबुधव्रजेषु ।

युद्धे निकाममभयो विजयोजितश्रीः मङ्गग्राममाहिरिति भूमिपतिः प्रसिद्धः ॥ १४ ॥

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. . . . .

तस्यात्मजो बलरजोभररुद्धभानुर्दत्तद्विषह्वलनतीव्रमहः कृशानुः ।

अत्यद्भुतो गुणगणैः प्रथितो धरण्यां श्रीभारतो बहुलदानरतो बभूव ॥ १६ ॥

. . . . .  
. . . . .

तत्सूनुः पश्चिन्धिमन्धिविलमद्दीरोऽतिधीरो रणे

वेल्लत्तुत्तुर्गङ्गनिष्ठुरखुरक्षुण्णक्षमामण्डलः ।

दानाम्भःश्रमितीर्थिनैस्त्वय्यदहनः रूपाताभिधानः क्षितौ

देवीमिह्नरेश्वरो निरुपमो राजोत्तमो राजते ॥ २२ ॥

. . . . .  
. . . . .

आसीत्तस्य गुरुर्गुरुगुणगणैर्मन्त्राब्जिपारंगम्

श्रीगोस्वामिजगन्निवाम इति सन्नाम्ना जगद्विश्रुतः ।

यस्याज्ञावशवर्तिनः क्षितिभुजस्तेनेऽभवन्मुरिशो

येषां कीर्तिरतीव भाति भुवने दाने कृपाणेऽपि च ॥ ३३ ॥

तच्चातस्तु तथाभवद्भवसमः श्रीश्रीनिवासः कृती

ज्ञानोदारकुठारदारितजगज्जाड्योरुमूमिरुहः ।

नानातन्त्रविबोधमाप्य मनुजा यस्यानुकम्पानिधेः

शिष्या दैवतसेवनैरभिमतामहाय सिद्धिं गताः ॥ ३४ ॥

यस्याङ्घ्रिपद्मकूपया प्रथितः प्रथिव्यामेतादृशत्र जयति स्म जगत्त्रिवासः ।

यः सर्वसिद्धिसहितो जगति द्विजानां तोषं व्यधाद्विरतं विविधोपकारैः ॥ ३५ ॥

ज्येष्ठस्तस्य सुतो जनोदितशिव नन्दाभिधानः क्षितौ

श्रीविद्याचरणारविन्दयुगलध्यानैकतानोऽनिशम् ।

देवीसिंहनृपेण धर्मकलितस्वान्तेन संप्रार्थित-

स्तस्मीत्यै वितनोति धार्मिकजनश्रव्यं निबन्धोत्तमम् ॥ ३६ ॥

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Ends :

प्रोक्तं गणेशप्रमुखामराणामुपासनाया निखिलं विधानम् ।

विलोक्य तच्चेतसि साधकानां भूयादमन्दः सततं प्रमोदः ॥

चन्द्रबह्निदुरगैकसंमिने वत्सरे सहसि शुक्लपक्षे ।

शीतरश्मिसुतवासरे शुभे ग्रन्थे षष्ठे परिपूर्णतामगात् ॥

The dates noted above may be tabulated as follows :

No.	Date Samvat	A. D.
1	1736	1679
5	1741	1684
7	1734	1677
10	1728	1671
11	1731	1674
18	1721	1664
21	"	"
24	1732	1675
28	1731	1674

Here we find that *Sivānanda* composed the *Simhasiddhāntasindhu* in A.D. 1674, while the MSS. of his *Durgāstuti* and *Saparyākramadarpaṇastotra* are dated A.D. 1664. We may therefore assign his literary activities to the latter half of the 17th century.

*Sivānanda's* brother *Janārdana* also wrote some works. There are MSS. of his *Mahalakṣmīstuti* (No. 6442) and *Mantracandrikā* (No. 7992) in the Anup Sanskrit Library. The latter is dated *Samvat* 1731 (A.D. 1674). Reference has already been made to his *Lakṣminārāyaṇapūjāsāra* in Hindi (See foot-note to No. 20 above). In the *Kāvya-mālā* Series are included two works viz. *Vairagyaśataka* and *Śṛṅgāraśataka* by one *Gosvāmī Janārdanabhṭṭa*. He is probably the same author.<sup>1</sup>

<sup>1</sup> Among later descendants of the family Narasinglal Goswāmī wrote *Karṇīpāñcāṅga*, *Durgānuṣṭhānacintāmaṇi*, *Durgārcanapaddhati*, *Vivā-*

I have mentioned here only those works of *S'ivānanda* which are available in the Anup Sanskrit Library. There may be other works available elsewhere; but those mentioned above are sufficient to show that he is an important author of the 17th century A.D.

*hapaddhati*, *Yajñopavitapaddhati*, *Sundarīgopālapaddhati*, *Dviliṅga-sivapūjana*, *Āratīsaṅgraha* and *Jagadambābhajanamālā*. Pt. Megharaj Goswami informs me that there are MSS of these in his possession

## VĀSUDEVA, AUTHOR OF THE YUDHIṢṬHIRAVIJAYA

BY

K. KUNJUNNI RAJA

THE *Yudhiṣṭhiravijaya* which has been published as No. 60 of the *Kāvya-mālā* Series, is one of the best *Yamaka Kāvya*s in Sanskrit literature. From the preamble to the poem<sup>1</sup> we learn that its author Vāsudeva was the student of Bhārata-guru who was a great expounder of the *Purāṇas*, an erudite scholar and a rich and kind Brahmin contemporary of King *Kulaśekhara*.

The editors of the *Kāvya-mālā* Series suggest that Vāsudeva belonged to Kashmir, since manuscripts of the poem are found mostly there, and since *Rājānaka Ratna-kaṇṭha*, a Kashmir scholar of the seventeenth century, has commented on the poem. This view is impossible; as *Zachariae* says,<sup>2</sup> there is no doubt about the fact that Vāsudeva belonged to South India. Hundreds of manuscripts

<sup>1</sup> तस्य च वसुधामवतः काले कुलशेखरस्य वसुधामवतः ।

वेदानामध्यायी भारतगुरुमवदादिनामध्यायी ॥ ६ ॥

यं प्राप रमा चार्यं देवी च गिरां पुराणपरमाचार्यम् ।

यममृतमसन्तोदान्तं परमेश्वरमुपदिशन्ति सन्तो दान्तम् ॥ ७ ॥

समञ्जसि कश्चित्तस्य प्रवणः शिष्योऽनुवर्तकश्चित्तस्य ।

काव्यानामालोके पटुमनसो वासुदेवनामा लोके ॥ ९ ॥

कीर्तिमद्भ्रां तेन स्मरता भारतसुधामद्भ्रान्तेन ।

जगदुपहासाय मिता पार्यंकथा कल्मषापहा सा यमिता ॥ १० ॥

<sup>2</sup> "Vāsudeva gehört, daran ist kein Zweifel, dem Süden Indiens an" *ZII*, Vol. IV, p. 324.

of the poem are available in Kerala,<sup>1</sup> and several commentaries have been written on the poem by Kerala scholars. The popularity of the *Yudhiṣṭhiravijaya* in Kerala is attested by Paulino de San Bartholomeo (A.D. 1748-1806) who came to Kerala in the 18th century A.D.; he says that the *Yudhiṣṭhiravijaya* was considered as one of the "*tres celi-berrimi libri*" in the land, the other two being *Magha* and *Bhāgavata*. He himself studied the poem under some Malabar scholars, one of them being Ciangra Aashan (Śaṅkara Āśān)<sup>2</sup>. In his *Sidharubam*, p. 73, he writes about the *Yudhiṣṭhiravijaya*: "*Poema hoc elegantissimum est, et a tironibus lingue Samscrdamicæ cumprimis legendum, quia Scriptum est stilo facili, nitido, claro, correcto et eleganti, ob quod etiam prime a magistris Brahmanicis post grammaticum et vocabularium Samscrdamicum discipulis prælegi solet, ut ex eo modum construendi verba conjugandi et phrases Samscrdamiscas addiscant.*"<sup>3</sup>

Moreover, according to the two commentaries on the *Yudhiṣṭhiravijaya*, the *Vijayadarsikā* by Acyuta and the *Ratnapradīpikā* by Śivadāsa, there is a reference in the text itself which suggests that King Kulasekhara had his court at Mahodayapura (modern Tiruvañcikkula in Cochin State), the capital of Kerala in ancient times.<sup>4</sup>

<sup>1</sup> Travancore Palace Library itself has a large number of manuscripts (1877-1900).

<sup>2</sup> *ZII*, Vol. IV, p. 231 (*Vide* also pp. 227-234).

<sup>3</sup> "Lingue Samscrdamicæ peritissimus vir Ciangra Aashan"—*Systema Brahmanicum*, p. 194, quoted in *ZII*, Vol. IV, p. 230.

<sup>4</sup> *ZII*, Vol. IV, 231.

"कुलशेखर इति अभिषेककृतं नाम पित्राधिकृतं तु रामश्चेति । वसुनि धनानि धाम महोदयालयं पुरं चेति द्वन्द्वः ।"

*Vijayadarsikā* by Acyuta, Madras Govt. Oriental MSS. Library. R. 3007.

"कुलशेखरस्य कुलशेखर इति नामधतः एतदभिषेककृतं नाम पित्राधिकृतं तु रामश्चेति । वसुधामधतः वसु धनं धाम महोदयालयं पुरम् ।"

*Ratnapradīpikā* by Śivadāsa, quoted by Vaṭakkunkūr Rājaraajavarma Raja in *Keraliya Sanskṛta Sāhityacaritram*, part I (KSSC), p. 183.

The popular tradition in Kerala<sup>1</sup> makes Vāsudeva a Bhaṭṭatiri<sup>2</sup> of the Paṭṭattu family of Nambūṭiri Brahmins in the village of Perumanam, a few miles to the south of Trichur in Cochin State. The development of his alliterative genius is attributed to the divine blessing of the Deity of the Śāstā temple at Tīruvellakkāvu in Perumanam village. The story goes that one stormy night he was forced to take shelter in that temple. God took pity on him and gave him some fuel and fire to warm himself, and a plantain fruit to feed on. By eating that fruit he became an inspired poet. The sweeper woman who came early in the morning noticed the metamorphosis of Vāsudeva from a stupid boy to an inspired poet, and taking the rind of the fruit which had been thrown away, she ate it herself and became a poetess.<sup>3</sup> It is true that we cannot rely much on such stories, but still it shows that Vāsudeva had some connection with Perumanam in Kerala.

Vāsudeva and his Yamaka poem are mentioned in some early poems written by Kerala authors: in the *Pāṇḍavacarita*, Vāsudeva, author of the Yamaka poem on the Mahābhārata story, is praised;<sup>4</sup> again in the *Gajendramokṣa*

<sup>1</sup> *Travancore State Manual*, Vol. II, p. 427, *J.R.A.S.*, 1925, p. 270 f. *J.R.A.S.*, 1910, p. 638, *Bhāṣācaritram*, by A. Govinda Pillai, p. 14; *Sāhitya Pariṣat Traimāsikam* (S.P.T), Vol. I, pp. 320 f; *Kerala Bhāṣā Sāhitya Caritram*, by R. Narayana Panikkar, part I, p. 71 f.

<sup>2</sup> Vide also "वासुदेवनामा . . . द्विजन्मकुलतिलकः ।" commentary by Rāghava. Prof. K. Rama Pisharoti's statement that Vāsudeva was a Nambiar [Appendix to *Sri Mukundamālā*, A.U.S. p. IV] cannot be accepted.

<sup>3</sup> Tradition identifies this Vārassyār (the temple sweeping woman) with the author of the *Pāṇḍavacarita*.

<sup>4</sup> R. 3390.

"तस्मै नमोस्तु कवये वासुदेवाय धीमते ।

येन पार्यकषा रम्या यमिता लोकपावनी ॥"

M. Krishnamachariar says that the author of the *Pāṇḍavacarita* salutes a Vāsudeva Kavi who wrote a Yamaka poem *Pārthakathā* and that it is not known what this *Pārthakathā* is. *History of Classical Sanskrit Literature* (HCSL), p. 252 f. But *Pārthakathā* is certainly the *Yudhiṣṭhiravijaya* itself, see

अनङ्गुपहासाय मिता पार्यकषा कल्पवायहा सा यमिता ।

1-10 *Yudhiṣṭhiravijaya*

there is a reference to Vāsudeva being inspired to write the Yamaka Poem by the blessing of God S'āstā (of Tiruvellakkāvu Temple) at Perumanam.<sup>1</sup>

Kulaśekhara is a common royal name in Kerala, and though it may not be easy to identify Vāsudeva's patron with any one of the known Kulaśekharas, it is quite probable that he was a king of Kerala. Cokkanātha expressly states that Vāsudeva was a Keraliya.<sup>2</sup> All these point out clearly that Vāsudeva belonged to Kerala and not to Kashmir.

Regarding Vāsudeva's other works it is difficult to say anything definitely. Two more alliterative poems, the *Tripuradahana*<sup>3</sup> and the *Saurikathodaya*<sup>4</sup> are generally attributed to the author of the *Yudhiṣṭhiravijaya*.<sup>5</sup> There is nothing which militates against this view; Nilakanṭha, who has commented on both these works, says that Vāsudeva is the author of the poems<sup>6</sup> and the similarity of the style and

<sup>1</sup> R. 3637 f

“ कल्याण कुरुताहो भूतानामधिपतिः स करुणाविभ ।  
रक्षार्थं सुजनानां सन्निदधत् पुरुषेण पुण्ये ॥  
शक्त्योभयस्यः सन् यं किल नायः स भुवनत्रयस्य ।  
चक्रिणि मातरि जनयांश्च जगद्वनजनितरसम् ॥  
यस्य च भाजकरूपसादतो विधिततविमलयक्षाः ।  
यमयामास सुमेधाः कथासुधा वासुदेवकविः ॥

Bhūtanātha or S'āstā, the Son of Śiva and Viṣṇu, is the Deity at the temple of Tiruvellakkāvu, in Perumanam.

<sup>2</sup> “वासुदेवनामा केरलीयकविः” the *Bālavuṭṭattikāraṇi*, a commentary on the *Yudhiṣṭhiravijaya*, Adyar, XXI-Q-5 etc.

<sup>3</sup> Adyar, XX-5-1. Travancore Palace 1775 A, 1776, Govt. Oriental MSS. Library, R 1852 (a), etc.

<sup>4</sup> Govt. Oriental MSS. Library, Madras, DC. 11815, R. 1852 (b).

<sup>5</sup> *JRAS*, 1925, p. 265 ff; *KSSC*. p. 157; *S.P.T.* Vol. I, p. 325 etc.

<sup>6</sup> “त्रिपुरदहनसंहं काव्यमेतद्विधातुं कविरथ रविमुनुर्वासुदेवामिधानः ।

विस्मयचरितोक्त्वा देवमीशानसंहं नतजनहितदार्पिं स्तौति विज्ञातिभीतः ॥”

“रविभुवा रविर्नामास्व कवेः पिता, तसो भवतीति रविभूः, तेन वासुदेवनाम्ना ।”

*Arthaprakāśikā*, commentary on the *Tripuradahana*, Adyar, XXI.5.1.

“अहमिति कविरात्मानं निर्दिशति वासुदेवनामाहमित्यर्थः ।”

*Tatvaprakāśikā*, commentary on the *Saurikathodaya*, DC. 11815.



the alliterative structure also suggests a common authorship for all the three poems.

In the introductory verses of the *Triṣṭupuradahana* it is said that the poem was composed by Ravibhū (Son of Ravi) during the reign of King Rāma.<sup>1</sup> In the *Saurikathodaya* also the poet eulogizes a king named Rāma.<sup>2</sup> It is quite possible that this King Rāma is identical with the King Kulaśekhara praised in the *Yudhiṣṭhiravijaya*; for Rāghava, Acyuta and Śivadāsa, in their commentaries on the poem, have stated that Rāma (Rāma Varma) was the personal name of the king who received the title of Kulaśekhara at the time of coronation.<sup>3</sup> The idea that King Rāma mentioned in the *Triṣṭupuradahana* and the *Saurikathodaya* is the son and successor of Kulaśekhara eulogized in the *Yudhiṣṭhiravijaya*, which was first suggested by A. S. Ramanatha Ayyar and later accepted by Zachariæ and Keith,<sup>4</sup> is against the express statements of the two commentators and has to be discarded.<sup>5</sup>

A. S. Ramanatha Ayyar has elaborately propounded the theory that the *Nalodaya* is also the work of this Vāsu-deva.<sup>6</sup> One commentator attributed it to the son of Ravi,<sup>7</sup>

<sup>1</sup> "अस्ति स कविलोकमतः क्षितिद्युत् . . .

रामनमस्वाद्य लब्ध रामाख्यमकुत मत्वा देवः ।

मतिबलमासाद्य मितं पुरदहनं रविभुवा समासाद्यमितम् ॥"

<sup>2</sup> "जयति बुधामा रामः क्षितिपालः काव्यवीरुवामारामः ।"

<sup>3</sup> Vide note (7). Also the commentary *Padārthacintana* by Rāghava, Govt. Oriental MSS. Library, Madras, R. 5119:

"कुलशेखरनामः कुलालद्वारो भवतीति विचार्य गुरुभिस्तथाकृतनामवेयरूप, पद्वन्धादित्यर्था-  
द्वनति प्राक् रामनामशालित्वात् ।"

<sup>4</sup> JRAS, 1925, p. 273. ZII, Vol. IV, p. 225. Keith, *History of Sanskrit Literature*, p. 97.

<sup>5</sup> The view held by Ullur S. Paramesvara Ayyar, that Kulaśekhara was the successor of Rāma (S.P.T. Vol. I, p. 334) is equally inadmissible.

<sup>6</sup> "Authorship of *Nalodaya*," JRAS, 1925, pp. 263-275: "Nalodaya and its author," *Journal of the Mythic Society*, Vol. 14, pp. 302-311: "Nalodaya, a further note," *Journal of the Mythic Society*, Vol. 16, p. 134 f.

<sup>7</sup> "रवितनुभूयमितायाः कृतेर्गतिः सद्भवित्रभूयमितायाः ।

अनहासाय मितायाः श्वियश्च विहता मयाकुला ममितायाः ॥"

quoted in JRAS, 1925, p. 268. The verse is found in the commentary called *Vivarāṇa*, Travancore Palace Library, 1795, 1796. Ramanatha Ayyar attributes it to Viṣṇu.

and there is one colophon making Vāsudeva the author of the poem.<sup>1</sup> As in the *Triṣuradahana* and the *Scurikathodaya*. King Rāma is mentioned here also. Zacharia and Keith are also inclined to accept this view.<sup>2</sup>

But there are some difficulties in accepting this view. For a long time the *Nalodaya* had been attributed to Kālīdāsa; and since the discovery by Peterson of a manuscript of the poem where the commentator Rāmaṣi (c. A.D. 1600) attributed it to Ravideva,<sup>3</sup> scholars began to consider it as the work of Ravideva. Some manuscripts attribute it to Ravideva, the son of Nārāyaṇa.<sup>4</sup> Winternitz accepts this view, and assigns the *Rākṣasakāvya* also to him.<sup>5</sup> There are other manuscripts which ascribe the poem to one Keśavāditya.<sup>6</sup> Hence the evidence of a single manuscript cannot be taken as decisive. Moreover, in the *Nalodaya* there is a reference to one Rājāditya,<sup>7</sup> and according to the commentator Viṣṇu, Rājāditya is the name of King Rāma after his coronation.<sup>8</sup> In that case he must be different from King Rāma who

<sup>1</sup> "इति नलोदये वासुदेवकृते चतुर्थः परिच्छेदः ।"

quoted in *JRAS*, 1925, p. 268

<sup>2</sup> "अस्ति स राजा नीति रामाख्यो यो गताः परा जानीते ।"

<sup>3</sup> *ZII*, Vol. IV, p. 225 where he gives another argument that all the works end with a verse in the *Pramāṇika* metre. Vide also Keith: "That rimed poem of intolerable affectation is perhaps . . . . the work of Vāsudeva protégé of Kulasekhara and Rāma" *History of Sanskrit Literature*, pp. 97 f.

<sup>4</sup> *JRAS*, Extra No. 1887, p. 337

<sup>5</sup> Bhandarkar Oriental Research Institute, Catalogue, Kavya Section, Vol. I3, Part 1, No. 306; Tanjore Library, No. 3811.

<sup>6</sup> "Der Verfasser des *Nalodaya* ist wahrscheinlich Ravideva, Sohn des Nārāyaṇa . . . . Ravideva ist auch der Verfasser eines kleinen Gedichts von 20 Strophen, *Kāvyarākṣasa* oder *Rākṣasakāvya*" *Geschichte*, Part III, p. 65.

<sup>7</sup> Bhandarkar Oriental Research Institute, Catalogue, Kavya Section, Nos. 307, 309. Aufrecht attributes a commentary of the *Nalodaya* to Keśavāditya, but he refers to the same manuscript.

<sup>8</sup> अविद्वराजादित्य। कृतान्तमेव भूः स राजादित्य ।

येन स राजादित्य त्रिविवात्सङ्गुफकनुराजादित्य । verse 8.

<sup>9</sup> "राजादित्य इत्यमुष्यैवाभिनेकप्रयुक्तं नाम ।"

quoted by Ullur S. Parameswara Ayyar, *S.P.T.*, Vol. I, p. 334.

became Kulas'ekhara after his coronation. It may be possible to explain away some of these difficulties.<sup>1</sup> Still it has to be remembered that Vāsudeva's authorship of the *Nalodaya* does not stand on any irrefragable evidence.<sup>2</sup>

Recently Mr. V. Venkatarama Sarma has tried to identify the author of the *Yudhiṣṭhiravijaya* with Vāsudeva of the Payyūr Bhāṭṭa family,<sup>3</sup> the author of the Yamaka poems *Acyutalīla*, *S'ivodaya*, *Devicarita* and *Satyatapahkathodaya*, and the semi-scientific poems *Kumārīlayuktīmālā* and *Vākyaṇālī*.<sup>4</sup> This is impossible. His identification of Vedāraṇya, near Kunnamkulam in Cochin State, mentioned in the poems of Payyūr Vāsudeva, with Puruvana, about twenty miles away from Kunnamkulam must be due to an incomplete knowledge of the Geography of Kerala. His view that the word *Bhāratasudhamadabhrāntena* in the *Yudhiṣṭhiravijaya* refers to the Bhāratappuḷa is not accepted either by tradition or by any of the commentators. His arguments based on style are equally misleading; excepting the fact that both the poets wrote in Yamaka style, there is no other similarity between them. Payyūr Vāsudeva was a great scholar, no doubt; but, as a poet, he is far inferior to the author of the *Yudhiṣṭhiravijaya*.

Moreover it can be proved that the author of the *Yudhiṣṭhiravijaya* was earlier than Payyūr Vāsudeva. Rāghava, the author of the *Padārthacintana* commentary on the *Yudhiṣṭhiravijaya*,<sup>5</sup> flourished in the court of King Kerala

<sup>1</sup> See *JRAS*, 1925, p. 268, where Ramanatha Ayyar tries to explain away the colophon attributing *Nalodaya* to Ravideva.

<sup>2</sup> Mention may be made here to the theory of Vaṭakkuṅkūr Rajarajavarma Raja that the *Nalodaya* is the work of Ravideva, the father of Vāsudeva. The *Raghūdaya* (R. 3388) mentions a Yamaka poet Ravideva. (*KSSC*, p. 161)

<sup>3</sup> *Proceedings of the Tenth All-India Oriental Conference (POC)* Tirupati, p. 187 ff.

<sup>4</sup> *Vide* R. 3060, a, b, c, d and e: R. 3607 a, b, c, d, e and f.

<sup>5</sup> R. 5119, where the commentator's name is given as Śrīkaṇṭhadāsa, but in the preface to the commentary it is clearly stated that Rāghava, the disciple of Śrīkaṇṭha, is writing the commentary at the instance of King Keraḷavarman of Kōla. Śaṅkara, the author of the *Kṛṣṇavijaya* (printed

Varma of the Kolattunād who ruled over the country from 1422 to 1445 A.D. Hence *Yudhiṣṭhiravijaya* must be at least earlier than the 15th century. Payyūr Vāsudeva was, on the other hand, a contemporary of Rāghava as he lived in the 15th century.<sup>1</sup> Hence, Payyūr Vāsudeva was certainly later than the author of the *Yudhiṣṭhiravijaya*.

The *Vāsudevavijaya*, a poem in five cantos<sup>2</sup> dealing with the story of Kṛṣṇa and illustrating the rules of Pāṇini, is generally ascribed to the author of the *Yudhiṣṭhiravijaya*. The name of the poet is Vāsudeva. Melpputtur Nārāyaṇa Bhaṭṭa has written his *Dhātukāvya* in continuation of this *Vāsudevavijaya*<sup>3</sup> and in the commentary to that by his

in the Mangalodayam press, Trichur, 1914), also written at the command of King Keralavarma, refers to Rāghava as his preceptor. The date of this Keralavarma is definitely known from Cīrakkal Palace Records, he ruled over the kingdom from 1422 to 1445 A.D. (KSSC, pp. 418, f. *Champakāvya*s by Ullur S. Paramesvara Ayyar, p. 52).

<sup>1</sup> This Vāsūdeva is the son of Ṛṣi and Gopālikā, and the younger brother of Paramesvara, the great Mīmāṃsaka, the author of the commentary *Gopālikā* on the *Sphoṭasiddhi*, the *Tatvavibhāvana* on the *Tatvabīndhu* etc. Uddanḍa Śāstri in his *Malikāmāruta* refers to Payyūr Paramesvara, who may be identified with Vāsudeva's brother. Both Uddanḍa and Kāṅkaśśerī Dāmodarabhaṭṭa, the author of the *Vasumattavikrama* have praised Ṛṣi, Paramesvara's father, in their works. And they were the court poets of Mānavikrama, the Great, of Calicut, who flourished in the early half of the 15th century. (See Introduction to the *Sphoṭasiddhi*, Madras University Sanskrit Series "The date of Mānavikrama" by K. Kunjunni Raja, *Mangalodayam*, Vol. 19, pp. 590-594, 635-640.

<sup>2</sup> The first three cantos, with the commentary by Vāsudeva himself, are published in the Kavyamala series (X. pp. 62-121) in 1894. Travancore Palace Library No. 1945, has five cantos with commentary, see also No. 1946.

<sup>3</sup> Nārāyaṇabhaṭṭa is the great scholar and poet, the author of the *Mānameyodaya*, the *Prakṛiyāsarvasva*, and the *Nārāyaṇīya*; He flourished in the latter half of the 16th and the early half of the 17th centuries. [See 'The Date of Melpputtur' by K. Kunjunni Raja, *Kairali*, Vol. 30, pp. 46 ff].

Winternitz is wrong in ascribing the *Dhātukāvya* also to Vāsudeva (See *Geschichte* III p. 73 "Aus unbekannter Zeit stammen zwei Gedichte *Vāsudevavijaya* und *Dhātukāvya* von einem Dichter Vāsudeva. . .")

Keith also is wrong in saying that the *Dhātukāvya* is a continuation of the *Yudhiṣṭhiravijaya* and that it deals with the Bhārata story. (See *History of Sanskrit Literature*, p. 153, note: "A *Yudhiṣṭhiravijaya* with a continuation *Dhātukāvya* dealing with Bhārata story, is ascribed to a Vāsudeva, possibly the Vāsudeva of the rīmed poems."

classmates it is stated that Vāsudeva, the author of *Vāsudevavijaya*, was a Brahmin of Perumana.<sup>1</sup> Tradition makes the author of the *Yudhiṣṭhiravijaya* also a Brahmin of Perumana. Zachariae,<sup>2</sup> Keith<sup>3</sup> and others<sup>4</sup> are inclined to identify these two Vāsudevas.

Prof. K. Rama Piṣharoti,<sup>5</sup> on the other hand, identifies the author of the *Vāsudevavijaya* with Payyūr Vāsudeva; Mr. Krishnamachariar also accepts this identification,<sup>6</sup> but the commentator on the *Dhātukavya* has definitely stated that the author of the *Vāsudevavijaya* belonged to Perumanam<sup>7</sup> which is about 20 miles away from the Payyūr house near Kunnamkulam and hence the identification is absolutely impossible.

Vāsudeva, the author of the *Vāsudevavijaya*, seems to be identical with Vāsudeva who is the author of the *Govinda carita*, the *Samkṣepabhārata*, the *Samkṣeparāmāyaṇa*, the *Kalyāṇanaṣadha*,<sup>8</sup> and probably also the *Svetāranya Stuti*;<sup>9</sup> all written under the patronage of King Ravivarma of Veṭṭat

<sup>1</sup> "वासुदेवो नाम पुरुषनगामजन्मा कश्चिद्विजन्मा ।"

The commentary was written by Nārāyaṇa's classmates, printed with the text, *Kāvyamālā*, X, 121 ff

<sup>2</sup> *ZII*, Vol. 4, p. 225 "Vielleicht ist auch dass grammatische Gedicht *Vāsudevavijaya* von unserem Vāsudeva verfasst worden, ebenso der *Bhramarasandesha* eine Nachahmung des *Meghadūta*."

<sup>3</sup> *Op. cit.* p. 153, n quoted above. He has confused the *Yudhiṣṭhiravijaya* with the *Vāsudevavijaya*, but he refers correctly to the *Kavyamala* edition of the *Vāsudevavijaya* itself

<sup>4</sup> Ullur S Paramesvara Ayyar. *S.P.T* Vol I, p. 384

Vaṭakkunṅkūr Rajarajavarma Raja. *KSSC*, p. 175, V. Venkatarama Sarma, *P.O.C.*, Tirupati, p. 196, etc

<sup>5</sup> *Rāma Katha*, a study," *B.S.O.S.* Vol. V, p. 798 f

<sup>6</sup> *H.C.S.L.* p. 252

<sup>7</sup> See above.

<sup>8</sup> See R. 76, DC 11838 in the Govt. Oriental MSS. Library, Madras. Adyar Library XXI-p. 31, R. 2895, R. 2969 and R. 2972 of the Govt. Oriental MSS. Library, Madras. See also 'Manuscript Notes' by H. G. Narahari, *Adyar Library Bulletin*, May, 1945, p. 61 ff; *The Author of Vāsudevavijaya*, by K. Kunjnni Raja, *SPT*. Vol. 13, Part 4.

<sup>9</sup> R. 3798 (b) where also King Ravivarma of Prakāśa country is mentioned. It may also be by the Vāsudeva himself, but there is no conclusive evidence.

Kingdom (Prakāśa).<sup>1</sup> For the introductory verse to the commentary on the *Vāsudevavijaya* written by the author himself<sup>2</sup> resembles very closely the introductory verse of the *Govindacarita*,<sup>3</sup> and the verse :

कुन्दसूनमनोहारिमन्दहासविराजितम् ।  
नन्दगोपकुलोत्तममिन्दिरारमणं भजे ॥

occurring in the *Govindacarita* and the *Samkṣepabhārata* is found in the author's own commentary on the *Vāsudevavijaya* also. The simplicity of the language in the *Govindacarita* and the other poems can be due to the fact that they were primarily intended for the beginners, a different style is found in the *Vāsudevavijaya* which is intended to illustrate the grammatical rules of Pāṇini. It is quite possible that Vāsudeva, a native of Perumana, went to the court of King Ravivarma of Veṭṭat. The author of the *Yudhiṣṭhiravijaya* whose patron was Rāmavarma Kulaśekhara of Mahodayapura must be different from this Vāsudeva

The author of the *Ramakathā*, who was the son of Umā and Nārāyaṇa, and who composed the prose Kāvya at the instance of King Āditya varma,<sup>4</sup> is identified with the author

<sup>1</sup> Mr. C. Sankara Rama Sastri's theory identifying this Ravivarma with a 17th century King of Travancore (Introduction to the *Rāma Kathā* pp. 8 f.) has been disproved by Prof. K. Rama Pisharoti (*BSOS*, Vol. V, p. 798 f.).

<sup>2</sup> Vide “काव्यं मया वासुदेवविजयाख्यमकारि यत् ।

व्याख्यापि तस्य तन्वीयं क्रियते पदचन्द्रिका ॥” in the commentary.

<sup>3</sup> विज्ञेशभारतीन्यासगुह्याब्धिकमूर्तये ।

नमोस्तु पत्न्यै भूतानां सदानन्दचिदात्मने ॥ commentary on the *Vāsudevavijaya*.

श्रीमद्विज्ञेशवाग्देवीकार्तिकेयादिमूर्तये ।

नमोस्तु पत्न्यै भूतानां सदानन्दचिदात्मने ॥ *Govindacarita*

<sup>4</sup> Edited by C. Sankararama Sastri, *Sri Balamanorama series*, No 11, Madras. See the last verse

“यं वासुदेवमनुरूपमवाप पुत्रं नारायणो विमलबुद्धिरमा तथाम्वा ।

प्राणायि तेन मनुवंशपतेः कथेयमादित्यवर्मनृपतेः कृतिनो निदेशात् ॥”

The editor identifies Ādityavarma with the king of Travancore (1661-1677 A.D.). but Prof. Rama Pisharoti makes him a king of Veṭṭat country.

of the *Govindacarita*, etc. on insufficient grounds by Prof. K. Rama Pisharoti,<sup>1</sup> and Mr. C. Sankararama Sastri.<sup>2</sup> Undoubtedly he is different from the author of the *Yudhiṣṭhiravijaya* and the *Tripuradahana*, who is the son of Ravi.

Th. Zachariæ suggests<sup>3</sup> that the *Bhramarasandesā* might be by the author of the *Yudhiṣṭhiravijaya*. This cannot be; for the *Bhramarasandesā* is a work of the 17th century as it contains clear reference to Melpputtūr Nārāyaṇa Bhaṭṭa, his father Mātṛdatta and his teacher Acyuta Piṣāroṭi.<sup>4</sup> The view held by P. S. Anantanarayana Sastri,<sup>5</sup> Prof. K. Rama Pisharoti<sup>6</sup> and others that the *Bhramarasandesā* and the *Vāsudevavijaya* are by the same author is also inadmissible; for whereas the *Sandesakāvya* was written by a contemporary of Nārāyaṇa Bhaṭṭa, the *Vāsudevavijaya* is certainly earlier than Nārāyaṇabhaṭṭa who composed a supplement to it.

The *Gajendramokṣa*,<sup>7</sup> a short poem of five cantos describing the story of Indradyumna as given in the *Bhāgavata*, and illustrating at the same time the different metres given in the *Vṛttaratnākara* in the same order, is also attributed to the author of the *Yudhiṣṭhiravijaya*. The poet praises the Deity at Puruvana—the Bhūtanātha of Tiruvellakkāvu temple—and may have been a native of the place. The reference found in the poem to Vāsudeva composing a Yamaka poem by the blessing of the deity at the temple there<sup>8</sup> suggests that this author was different from Vāsudeva,

Both these identifications are based on the assumption that the *Rāmakathā* is by the author of the *Govindacarita* for which there is no definite evidence.

<sup>1</sup> B.S.O.S. Vol. V, p. 797

<sup>2</sup> Introduction to the *Rāmakathā*, p. 10.

<sup>3</sup> ZII. Vol. IV, p. 225.

<sup>4</sup> TSS. 128, part I, verses 89-92.

<sup>5</sup> SPT. Vol. I, p. 154

<sup>6</sup> BSOS. Vol. V, p. 798.

<sup>7</sup> R. 3637 f. See KSSC, p. 175. SPT, Vol. I, p. 383.

<sup>8</sup> See p. 361, n. 1. Some scholars give this reference as an evidence to prove that the poet is identical with the Yamaka poet; but really it proves

the Yamaka poet. Also it shows that he was acquainted with the tradition of God Śāstā as the cause of Vāsudeva's poetic genius. Kṛṣṇnamachariar's suggestion to identify him with Payyūr Vāsudeva<sup>1</sup> shows only his want of acquaintance with Kerala geography. I am inclined to identify him with the author of the *Govindacarita* and of the *Vāsudevavijaya*.<sup>2</sup>

V. Venkatarama Sarma and V. Rajarajavarma Raja ascribe a commentary on Bhaṭṭa Bhauma's *Arjunarāvaṇīya* to the author of the *Yudhiṣṭhiravijaya*.<sup>3</sup> We can only say that there is no evidence for such an identification except the identity of names.

the contrary He is only praising the Deity with whose blessing the famous Vāsudeva had composed the Yamaka poems. Mr Venkatarama Sarma's statement (*POC*, Tirupathi, p. 193) that here the reference is to Vāsudeva's writing a Yamaka poem on Śiva's story with the help of Śiva, the passage cannot follow from *Bhūtādhipati* or *Bhūtanātha* is not Śiva, but is Śāstā, the god whose father is Śiva, and mother Viṣṇu, this is also alluded to in the introductory verses quoted above

<sup>1</sup> *HCSL*, p. 252 Puruvana (Perumanam) is about 20 miles away from the Payyūr house.

<sup>2</sup> The author of the *Gajendramokṣa* is also a Vāsudeva.

<sup>3</sup> वृत्तरत्नाकरप्रोक्तवृत्तकथयता क्रमात् ।

गजेन्द्रमोक्षः संक्षेपो वासुदेवेन सादरम् ॥ *Gajendramokṣa*.

The reference to the Deity Śāstā of Tiruvellakkāvu temple (*Bhūtanātha*) found in both the works, and also in the *Gajendramokṣa* etc., suggests a common authorship for all these poems, the author belonged to Perumanam, but was different from the Vāsudeva of Yamaka fame

<sup>3</sup> R. 2954, *POC*, Tirupati, p. 195, *KSSC*, p. 176. M. Kṛṣṇnamachariar (*HCSL*, p. 253) says that this *Arjunarāvaṇīya* might also be by a member of the Payyūr family; but it is the same as the *Rāvaṇārjuniya* of Bhaṭṭa Bhauma edited in the *Kāvya-mālā* Series, No. 68.



## DAIVA AND PURUṢAKĀRA IN KĀLIDĀSA

BY

U. VENKATAKRISHNA RAO

BHĀSA wrote his dramas *Pratijñāyauṅgandharāyaṇa* and *Svapnavāsavadatta* to prove the far-reaching nature of *Puruṣakāra* as blessed by destiny. His *Karṇabhāra* and *Ūrubhāṅga* were written with the object of explaining the futility of human endeavour as against divine dispensation. Following in his footsteps, Kālidāsa, in his *Kumārasambhava*, illustrated both these ideals; Kāma's futile efforts meet with deserved discomfiture; Pārvatī's efforts are blessed by Daiva or Īśvara in the end. The message of his *Sakuntala* is also the same and is allegorically put for us in the second verse of the fourth act:

यात्येकतोऽस्तशिखरं पतिरोषधीनामाविष्कृतोऽरुणपुरस्सर एकतोरकः ।

तेजोद्वयस्य युगपद्वचसनोदयाभ्यां लोको नियम्यत इवात्मदशान्तरेषु ॥

The lord of potent medicinal herbs (which can revive even the dead) has to meet his doom; but the other luminary of the sky, the sun, manages to make his brilliance felt with the help of a legless charioteer. This idea is also expressed for us in the popular verse of the *Hitopadeśa*:

अरक्षितं तिष्ठति दैवरक्षितं सुरक्षितं दैवहतं विनश्यति ।

जीवत्यनाथोऽपि वने विसर्जितः कृतप्रयत्नोऽपि गृहे न जीवति ॥

The *Yājñavalkya-smṛti* defines *Daiva* as *abhivyaktam pauruṣam paurvadehikam* or the manifested result of human

actions in a past life, thus contrasting it with Karma or Puruṣakāra which is restricted to our present life. It also unequivocally declares दैवे पुरुषकारे च कर्मसिद्धिर्यवस्थिता, (I. 349) that a harmonious co-operation of both alone leads to success in action. The *Bhagavad Gītā* also declares the same thing allegorically when it says:

देवान् भावयतानेन ते देवा भावयन्तु व ।

परम्परं भावयन्तः श्रेयः परमवाप्स्यथ ॥

that men should honour Gods by performing sacrifices and the gods shall in return reward them with agricultural prosperity, both working out their highest good in mutual co-operation. The *Hutopadesa* echoes this idea in a popular verse :

यथा लोकेन चक्रेण न रथस्य गतिर्भवेत् ।

एवं पुरुषकारेण विना देवं न सिध्यति ॥

declaring that *Puruṣakāra* and *Daiva* are like the two wheels of the same chariot which can function only when yoked together. *Daiva* is also referred to as *Adṛṣṭa* or the "unseen." It is the hidden hand directing like the *Sūtradhāra* in the green-room of our life-stage, all the threads of the incidents of our life, generally in a very sympathetic manner. There is always the authoritative assurance from our *Sāstras* that man can mould his destiny only if he treads a perfectly moral path. लोके गुस्त्वं विपरीततां वा स्वचेष्टितान्येव नरं नयन्ति—That man is the architect of his own fortune is, as it were, the burden of our philosophy. Here again the *Bhagavad Gītā* shows us the path to do our duty :

कर्मण्येवाधिकारस्ते मा फलेषु कदाचन ।

मा कर्मफलहेतुर्भूः मा ते सङ्गोऽस्त्वकर्मणि ॥

Do your duty for duty's sake, regardless of the fruit ; do not ask, "Why should I do it"; do not attach yourself to

improper actions. The spirit of dedication to God is emphasized throughout the Gītā:

सर्वधर्मान् परित्यज्य मामेकं शरणं ब्रज ।  
 अहं त्वा सर्वपापेभ्यो मोचयिष्यामि मा शुचः ॥  
 यत्करोषि यदश्नासि यज्जुहोषि ददासि यत ।  
 यत्तपस्यसि कौन्तेय तत्कुरुष्व मदर्पणम् ॥

And peculiarly enough, the allegorical message of the *Sakuntala* is also the same. *Daiva* is the hidden hand prompting almost every incident. The divine sage Kaṇva could easily see the past, present and the future, but destiny blinds him purposely in connection with his daughter's future. He vaguely anticipates some misery in store for her and goes to Somatīrtha to avert the same because of his more than maternal affection for her. But at the same time, destiny arranges that *Sakuntalā* should fall into the arms of Duṣyanta. It again prolongs the stay of Kaṇva to such a time as is sufficient for Duṣyanta and *Sakuntalā* to meet stealthily a number of times before the former bids an affectionate farewell inserting the 'momentous' ring into her finger. Here again, it must be noted that Kaṇva is, from a different angle, an agent of destiny also, and as such, must not be seen by Duṣyanta who represents *Puruṣakāra* in flesh and blood. In the interval between Duṣyanta's departure and Kaṇva's return (which by the way must be less than a day and a half because the time to go to the capital wherefrom Duṣyanta must send his emissary is three days) Durvāsa's curse is interposed by the seemingly adverse destiny. The divine Kaṇva understands from a *Yajñapurusa* that his daughter is married and is pregnant. He leaves a sigh of relief that his "offering" or *Āhuti viz.* *Sakuntalā* has fallen only into the fire "पावके एव" though his eyes were blinded with smoke "धूमाकुलितदृष्टि", in as much as he himself was away at *Somatīrtha*. He feels that her simple *Gāndharva* rite had dispensed with the real *Pariṇayana* ceremony of going round the fire and arranges for the

same at least on her part. He decides to send her to her husband's palace since her place is always by her husband's side. But blinded by destiny, again, he sends her on a very bad day—astronomically,—the day after the full-moon, which will always end in disaster. The ring is lost in a river with tragic consequences.

But destiny also slyly suggests that it is not exclusively adverse. Duṣyanta is not the same as in the epic, he is अहंतां प्राप्स्यतः. Even the irascible sage Durvāsas relented and fixed a limit for his curse. Ornaments and silk clothes befitting a "queen" are mysteriously presented to the bride past before she starts for her husband's palace and the auspicious, cool, gentle breeze blows. When she is cruelly repudiated and stands forsaken and helpless, some heavenly form comes to her rescue and leaves her in Hemakūṭa, where away from the cruel world, she could be consoled in Mārīca's *aśrama*. The ring, again, is not allowed to be lost but is deposited safe in the stomach of a fish which is caught by a fisher-man. Even the characters, Priyamvadā, Anasūya, and Sānumatī seem to have been introduced by Kālidāsa in the wake of a favourable destiny which is ready to make use of any man or incident when once its desire to help becomes manifest. Even nature sympathises with man in his grief. When Śakuntalā is cast away by her father and mother, birds take care of her as though to provide a name for her. When she bids farewell to the *aśrama*, everybody, even the deer and the creepers, weep in grief. The same is the case when Sitā is exiled, the peacocks abruptly stop their dance, the trees cast off flowers in grief, and the female deer throw away the half-chewed 'darbha' grass from their mouths:

नृत्यं मयूराः कुसुमानि वृक्षाः दर्शानुपात्तान्विजहूर्हरिण्यः ।

तस्याः प्रपन्ने समदुःखभावमत्यन्तमासीद्वृद्धितं वनेऽपि ॥ Raghu XIV.

That the ways of destiny are thus mysterious is implicit in every page of the *Śakuntala*. The drama also seems to

urge that there should be a harmonious cooperation between the two. Viśvāmitra is a mortal, Menakā is a divine being, and Śakuntalā is their offspring; the moral is clear, *viz.* that there must be a harmonious combination human of effort and divine destiny, to lead us to universal welfare. The poet may have his own reasons for making Menakā, the mother, a divine and Viśvāmitra, the father, a mortal.

Kaṇva should be regarded as the true friend of the universe; though having no family ties, he fathers, rather mothers the baby cast adrift in the forest, puts aside his spiritual preoccupations, finds time to meditate in Somatīrtha to avert her future misfortunes, and sobs at her departure.

Human effort must be properly directed. Even the incarnation of the highest divinity Rāma must deserve first by wielding his bow and then desire for Sītā's hand either in Mithilā or Lankā. Śiva, the God in highest heaven, himself prayed to by devotees, has to perform penance, actuated by mysterious motives. Pārvatī, destined to be his wife, has to do penance, surrounding herself by four fires, gazing all the while at the sun. A poet says that the fruit of Pārvatī's penance was Īśvara and the fruit of Īśvara's penance was Pārvatī. Sages like Kaṇva, Vālmiki, Mārīca and Vasīṣṭha, though dwelling in the forests, know the ways of the world fully (वनौकसोऽपि लौकिकज्ञः); indeed they are there always in society; if only we care to know them and implicitly follow them, our redemption is sure. A sort of healthy rivalry between *Puruṣakāra* and *Daiva* seems to be envisaged in the last act of the Śakuntalā. *Puruṣakāra* or Duṣyanta seems to underrate his services as being undeserving of Indra's high honour and *daiva* or Indra can simply gaze with wonder at the valour of Duṣyanta, regretting all the while that it can't be duly honoured. Can we not conclude with the *Hitopadesa* that Lakṣmī or destined fortune eagerly waits to find out her industrious votary उद्योगिनं पुरुषसिंहमुपैति लक्ष्मीः

But the second line of the verse देवेन देयमिति कापुरुषा वदन्ति—  
'Wretched people alone assert that everything must be the

gift of destiny'—Kālidāsa does not subscribe himself at all to this creed fully. Bhartṛhari later on adumbrates the theory that *Daiva* is all powerful :

भमाशस्य करण्डपिण्डिततनोर्ग्लानिन्द्रियस्य क्षुधा

कृत्वाखुर्विवरं स्वयं निपतितं नक्तं मुखे भोगिनः ।

तृप्तस्तत्पिशितेन सत्वरमसौ तेनैव यातः पथा

मृदाः पश्यत देवमेव हि परं वृद्धौ क्षये कारणम् ॥

Kālidāsa does not have any sympathy with this or the theory in the line दैवं निहत्य कुरु पौरुषमात्मशक्त्या—Knock destiny on the head and strive on your own account. He clearly condemns this attitude and declares that a whole Paradise might be lost by such a defiant attitude. Pārvatī or Śakuntalā could regain their Paradise only by their being devotional worshippers at the altar of truth and destiny. The message of all our religious teachers is also the same. In the *Saundaryalahari* or in the *Bhajagovinda*, or in the *Mukundamālā* of Kulasekhara or in the stotras<sup>1</sup> of Vedānta-deśika, or even in the *Dvādasaśtotra*<sup>2</sup> of Śrī Madhvācārya, the central theme is the surrender of human service at the feet of the Divine.

<sup>1</sup> न्यस्य त्वत्पादपद्मे वरद निजभरं निर्मरो निर्मयोऽस्मि ।

<sup>2</sup> ऊरु मुंक्ष्व च कर्म निजं नियतं हरिपादविनम्रविद्या सततम् ।

## SOME ADDITIONAL SUTRAS OF ĀPASTAMBA- DHARMASŪTRA

BY

A. N. KRISHNA AIYANGAR

THE Āpastambakalpasūtra of the Taittirīyasākhā is an enormous work under the name of Āpastamba running into thirty pras'nas in all and comprising the various sections such as s'rauta, gṛhya, paribhāṣā, pravara, śulba and dharma.<sup>1</sup> The Dharmasūtras constitute the 28th and the 29th pras'nas of the Kalpasūtra of Āpastamba.<sup>2</sup> These have been edited and published several times. Buhler's edition in the Bombay Sanskrit Series contained large extracts from the *vr̥tti* of Haradatta, called *Uj̥jvalā*, and even when he published the second edition of the work in the same series, only the extracts were published and the full text of Haradatta was not published by him.<sup>3</sup> This omission of Buhler was supplied by R. Halasyanatha Sastri from Kumbakonam when his edition of the Dharmasūtra of Āpastamba was printed at the Sri Vidya Press in 1895, with the full text of the *vr̥tti* of Haradatta.<sup>4</sup> This was followed by the Mysore edition of the same work edited by A. Mahadeva Sastri and Paṇḍitaratnam K. Rangacharya in 1898.<sup>5</sup> Both the later editions had access

<sup>1</sup> *Sacred Books of the East*, Vol. II, p. xi; P. V. Kane, *History of Dharmasūtra*, Vol. I, p. 32

<sup>2</sup> *Ibid.*

<sup>3</sup> Bombay Sanskrit Series, First edition, 1868, Second edition, 1892.

<sup>4</sup> The *Dharmasūtra of Āpastamba* by Āpastamba, with the commentary called *Uj̥jvalā* of Haradatta Miśra with bare text separately added. Edited by Pandit R. Halasyanatha Sastri, Kumbakonam, 1895.

<sup>5</sup> *Āpastambadharmasūtra* with Haradatta's *Uj̥jvalā*, edited by A. Mahadeva Sastri and Panditaratnam K. Rangacharya, 1898.

to the edition of Bühler and have utilized the result of his studies.

Among the three printed editions of the text of Āpastamba, variations of an important nature can be noticed. The text adopted by Halasyanatha Sastri, while, in general, following the lead given by Haradatta in his *Ujjava*, differed from that adopted by Bühler in certain respects. A comparison of the three available editions reveals that they do not agree as to the number of the sūtras in each section though they agree in some of the sections. In certain sections the last sūtra of the previous section is brought under the next section as the first sūtra.<sup>1</sup> In other cases, what is put as a sūtra, is put under the commentary and treated as part of the commentary, with the result that this sūtra is not counted at all.<sup>2</sup> In yet other cases, what is treated as a single sūtra by one edition is split up into two three or even four, thus increasing the number of the sūtras in that particular section.<sup>3</sup>

<sup>1</sup> cf. 16th khaṇḍa of the 1st praś'na where the last sūtra of this khaṇḍa of the Mysore edition (sūtra 33) is made sūtra 1 of the 17th khaṇḍa. Again sūtra 21 of Praś'na I, khaṇḍa xxviii in the Mysore edition is taken over to the next section as part of the 1st sūtra of khaṇḍa xxix.

<sup>2</sup> I. ix, 21 of the Kumbakonam edition reads, सर्वा रात्रिं नाधीयति । This sūtra is omitted by Bühler in the Bombay edition, p. 17. The Mysore edition reads this as well as the commentary on this sūtra, वर्षताविदम् । अन्यस्मिन्नधिकं वक्ष्यति as part of the commentary on the previous sūtra of the same section.

<sup>3</sup> To cite a few instances :

I, xi, 9 to 11 of the Mysore edition is treated as a single sūtra by the Kumbakonam edition.

Similarly, sūtra 14 in the same section of the Kumbakonam edition is split into sutras 16, 17 and 18 by the Mysore edition.

I, xiv In this section the Mysore edition follows the lead given by Bühler. Still the last sūtra of the section is treated as two sūtras by the Mysore edition.

I, xvi. The Bombay edition splits this last sūtra into two sūtras

I, xvii. Sūtra No. 34 of the Kumbakonam edition is treated as sūtras 34 to 36 of Bombay and Mysore.

I, xxiv. The last sūtra is treated as two sūtras by the Mysore edition.

I, xxv. Sūtra 6 in the Bombay edition is treated as two sūtras in both Mysore and Kumbakonam texts.



A critical examination of all the printed texts is, therefore, not only necessary but worth attempting.

The text of the Āpastambadharmasūtra is considered to be fairly settled and the several printed editions so far brought out must rule out normally the possibility of additional sūtras being discovered. But the wealth of the manuscript material in this country is such that, as much of the manuscript material is yet unused, the possibility of such additional material being brought to light is present to a large degree.

While engaged in the preparation of the Descriptive Catalogue for the section on Dharmasāstra for the Adyar Library, I happened to examine the manuscripts of Āpastambadharmasūtra. Of the twenty-four manuscripts of this Dharmasūtra in the Library, sixteen manuscripts contain only the sūtras. Of these, seven are in Grantha character, seven in Telugu and two in Devanāgarī. Of the eight manuscripts with commentary, six are in Grantha character and two in Telugu. A critical examination of these manuscripts has revealed the following additional sūtras in the places indicated against each.

1. At the end of the 24th khaṇḍa of the first Pras'na the following matter is added as the last sūtra :

गवां हत्वा त्रिः चान्द्रायणं चरेद्द्वादशे यथालिङ्गं पशून् दत्त्वा ।

This additional matter is found in six manuscripts—22 B 47, 22 E 1, 22 E 18, 22 E 22, 29 A 24, and 41 D 16.

I, xxvi. Sūtra 13 of Bombay, is split as 13 and 14 of the other two editions.

Similar instances of one or more sūtras of one edition being coalesced into a single sūtra can also be noted.

I, v. Sūtra 16 and 17 in the Mysore edition form a single sūtra in the other two.

I, x. The Bombay edition coalesces two sūtras into one sūtra. e.g. sūtra 13 of Bombay is equivalent to sūtras 13 and 14 of the other two ; sūtra 14, 15 and 16 of the other two.

I, xiv. Sūtras 1 and 2 Bombay form sūtra 1 of Kumbakonam text. Mysore follows Bombay text.

2. At the end of khaṇḍa 9 of the second Pras'na is found the following :

गृहस्थो ब्रह्मचारी वा योऽनश्नंस्तु तपश्चरेत् ।  
प्राणामिहोत्रलोपेन अवकीर्णी भवेत्तु सः ॥

Five manuscripts support the addition of this sūtra viz. 22 B 47, 22 E 1, 22 E 18, 22 E 22 and 41 D 16.

3. At the end of the 17th khaṇḍa of the second Pras'na a small addition which is printed in thick type is found and the sūtras run as stated below :

आरब्धे चामोजनमासमापनादपरिमितं सर्पिः । अन्यत्र राहुदर्शनात् ।

There are 11 manuscripts which contain this sūtra—22 B 47, 22 E 1, 22 E 17, 22 E 18, 22 E 22, 22 E 23, 28 A 17, 23 I 13, 34 F 12, 30 H 22 and 41 D 16.

4. Manuscript No. 30 L 38 contains also the commentary on the additional sūtra found at the end of the 9th khaṇḍa of the second Pras'na. The commentary is reproduced below :

गृहस्थो ब्रह्मचारी वा योऽनश्नंस्तु तपश्चरेत् ।  
प्राणामिहोत्रलोपेन अवकीर्णी भवेत्तु सः ॥

तृतीयश्लोकस्तु पूर्वश्लोकन्याख्याने प्रपञ्चितोऽपि पुनरत्र व्याख्यायति । गृहस्थब्रह्मचारिणोर्विषयोऽयम् । गृहस्थो ब्रह्मचारी वा यः अनश्नन् स्वभोजनकबल-संख्याः विलोपयन् न्यूनं भुञ्जान इत्यर्थः । तपश्चरेत् स्वस्वविहितं कर्माचरेत् । गृहस्थस्त्वमिहोत्रादि । ब्रह्मचारी गुरुशुश्रूषादि । एवमनश्नन् तपश्चरेद्यदि प्राणामिहोत्रलोपेन भोजनस्य प्राणामिहोत्ररूपत्वात्तस्य लोपेन अवकीर्णी भवति । एकस्तु शब्दः नियमं बोधयति । अवश्यमुक्तं नियमानतिक्रमेण भुक्त्यैव तपश्चरेदिति । अपरस्तु एवकारार्थः । भवेत्तु भवेदेव । तस्माद्भुक्त्वेव तपश्चरेन्नतूपवासेन । ब्रह्मचारिणो वेदार्थस्य परोपवासोस्तीत्यत्र उपवासशब्दस्य भोजननिवृत्तिवाचकत्वात् । गृहस्थस्याप्येवमेव ॥ श्रीशारदाम्बायै नमः ॥

इति धर्मव्याख्यायामुपबलायां द्वितीये चतुर्थः पटलः ।

This is the only manuscript of the kind available in the Adyar Library.

Among the manuscripts that contain the additional sūtras six come from the Telugu group. Four manuscripts are in Grantha and one is in Devanāgarī. The manuscript containing the commentary is also in Telugu script. The colophon terms it as part of the *Ujjvala* of Haradatta. To consider these sūtras as exclusively belonging to the Telugu recension, is negated by the presence of four grantha manuscripts and one Devanāgarī manuscript in paper.<sup>1</sup> The date of the paper manuscript is given as Śaka 1574 Nandana, Āṣāḍhasuklapakṣa, 4th tithi, Friday, which when equated with the Christian era will be about the middle of August 1652 at the latest. It was copied by the son of Gaṇeśadasa son of Viṭṭhala, and belonged to the son of Sundaradasa.<sup>2</sup>

The addition at the end of the 17th khaṇḍa of the second prasnā requires consideration. The Bombay edition reads :<sup>3</sup>

न च नक्तं श्राद्धं कुर्वीत ॥ २३ ॥

आरब्धे चाभोजनमासमापनात् ॥ २४ ॥

अन्यत्र राहुदर्शनात् ॥ २५ ॥

The same portion is treated as two sūtras in the Kumbakonam edition which reads the sūtras as :<sup>4</sup>

न च नक्तं श्राद्धं कुर्वीत ॥ २३ ॥

आरब्धे चाभोजनमासमापनादन्यत्र राहुदर्शनात् ॥ २४ ॥

The Mysore edition omits the portion अन्यत्र राहुदर्शनात् of the sūtra of the Bombay edition and puts it in the commentary as an *apavāda* (exception) to sūtra No. 23 of the same edition.<sup>5</sup>

<sup>1</sup> Folio 51a समाप्तौ च वर्मप्रसौ । शके १५७४ नंदनाब्दे आषाढ शु. प. ४ शुके, etc.

<sup>2</sup> *Ibid.* विह्वल्युत गणेशवशपुत्रेण लिखितौ वर्मप्रसौ । शुभं भवतु ॥ श्रीः ।

Folio 51b सुन्दरदशपुत्रस्य विभागः

<sup>3</sup> Bombay edition, p. 80.

<sup>4</sup> p. 59 for the text and pp. 168-169.

<sup>5</sup> p. 316.

Haradatta comments that it is not generally read as part of the dharma sūtra by the northerners and therefore not commented on by the older writers.<sup>1</sup> But all the three editions have omitted the words *aparimitamsarpiḥ* which occur in the manuscripts of the Adyar Library.

The existing editions of the Āpastambadharmasūtra, while having so far served the immediate needs of scholars, require to be revised and re-edited critically with the aid of all the available manuscripts.

<sup>1</sup> उदीच्यास्त्वेतत्प्रायेण न पठन्ति । तथा च पूर्वैर्न व्याख्यातम् ।, p. 316.

# A STUDY OF THE ANCIENT INDIAN VETERINARY LORE AND ITS POSSIBILITIES FOR THE FUTURE

BY

A. KRISHNASWAMI IYER

## INTRODUCTION

A STUDY of the history of the ancient Indian veterinary medicine necessarily involves a study of ancient Indian medicine in general and a study of the latter requires a knowledge of the ancient civilization in India. There is a notion generally prevalent among many western scholars and also among many of the western-minded eastern scholars as well, that the ancient Indians were a race devoted only to metaphysics and religion, with no other knowledge or any practical interest in the life of the world around them. This is erroneous. Though metaphysics and religion formed the major contribution of the ancient Hindus to world thought, yet every other branch of Science was also developed with equal precision and interest. In the field of astronomy Messrs. Cassini, Bailly and Playfair opine that the observations and conclusions of the Hindu astronomers of Prehistoric India are still holding the day. In the field of Chemistry, Sir P. C. Ray's contribution on the history of Hindu Chemistry throws a flood of light on the advanced state of the knowledge of chemistry in ancient days. In the field of Medicine an acknowledged scholar like Captain P. Johnston Saint has

opined that "even the most irreverant layman would see (in ancient Indian medical literature) the distinct fore-runner of all the scientific and surgical marvels of to-day." The fact that, in every branch of Science, the literature written some thousands of years before Christ still furnishes sufficient materials for research work to the most up-to-date scholars of today, is sufficient evidence to establish the fact that the truths propounded in these literatures are both fool-proof and time-proof.

### THE ART OF HEALING—ITS ORIGIN AND DEVELOPMENT

It must indeed be an instinctive desire of every student of medicine to know the original sources from which the basic principles of what can more aptly be called the "Art of healing" have arisen, and how such simple principles have developed in the course of several thousands of years, from a very humble beginning in antiquity, into a very complex art, known as the Medical and Surgical art of to-day. An investigation of this subject affords very interesting study, and in the words of Suddole, is a separate Science by itself.

With the earliest living being, the knowledge of medicine must have been purely an instinctive one. It is probable and more reasonable also to assume that, in the primitive age, the very instinct of self-preservation against the adverse influences of heat, cold and other manifestations of nature, and the consequent struggle for existence, must have resulted in the search for protective habitation and a desire for the knowledge of the preventive and curative means of living against disease, and the hygienic measures of healthy existence. Undue exposure to uncongenial surroundings leads to the feeling of uneasy symptoms, resulting in an ardent desire for a knowledge of the curative methods. As necessity is always the mother of invention,\* primitive man exercised his powers of observation and his faculty of reasoning and must have supplements hide

knowledge thus gained, by a close study of the methods indicated in what is called the 'Book of Nature,' by closely observing, for instance, how lower animals by virtue of their instinct are able to protect themselves and get cured of certain diseases by the use of some herbs, roots and stems of medicinal plants, etc. In the *Atharvaveda*, it is said that man acquired the art of medicine by observations on animals and birds. This statement lends support to the view that the mythological or Vedic aspect of this subject is only a natural outcome of the long evolutionary process and progressive development that occurred during the pre-mythological period, and that mythology is nothing but a codified and systematized form of experiences and observations of the period preceding it.

#### VETERINARY SCIENCE AS THE PIONEER OF ALL OTHER MEDICAL SCIENCES IN THE WORLD

The object of this reference to the prehistoric era is merely to justify the suggestion made in some quarters, that veterinary science has been the pioneer of all medical sciences in the world and has played a very prominent part in the development of medical science in general. In fact, Schmiedelburg is of opinion that man has imitated animals in detecting remedial agents. That in many instances, lower animals have been the preceptors for primitive men in the matter of selection of medicines and food stuffs, is well authenticated and borne out by many historians. Pliny in his *Natural History* says that the hippopotamus has been our instructor in one of the operations of surgery, venesection. When this animal becomes too bulky due to continued overfeeding, it presses its body against some sharp and recently cut stem of a reed on the banks of rivers and injures a vein in the thigh. As a result of bleeding the animal gets relief and later on covers the wound with mud. Dogs and cats lick their wounds and heal themselves. Dogs eat grass to excite

vomition. It is said that the Egyptian Ibis uses its own beak for self-administration of enemata. Swallows heal their sore-eyes by the juice of calandine. Bears cure their stomach-ache by eating leaves of Aurum. The tortoise eats a plant known as *cunila bubula* which is stated to act as an antidote against snake-venom. Stags counteract the effects of poisonous plants by eating the artichoke. Elephants when they get colic have recourse to purging by eating large quantities of saline earth. Thus, it will be observed how primitive men, by a close study and observation of the 'Book of Nature,' were able to compile a science of medicine, which as a sequence of progressive evolution and development assumed a definite shape in the so-called Vedas or codes of the mythological period, and how their knowledge of the instinctive practices of animals probably formed one of the sources, from which the enormous present-day medical science has developed.

### THE MYTHOLOGICAL PERIOD

Following on this period of uncoded, unimaginable and indefinite pre-mythological antiquity, we pass on to a period when all the instinctive powers of observation and imitation aided by man's own faculty of reason and discrimination were codified and regularized in the form of myths and legends. Historians have been trying to fix up the date of the origin of the mythological period to some remote antiquity, and to find out a foundation from which they can build up their future history. They have also shown how Dhanvantari became the Vedic father of Hindu medicine, and through him Susruta, the founder of Hindu surgery, and Caraka the founder of Hindu medicine, to whose authorships, the two famous books on surgery and medicine, *Susruta Samhita* and *Caraka Samhita*, are respectively attributed. Many authors have subsequently come into the field to elaborate the medical science.



## THE IMPORTANCE OF VETERINARY SCIENCE IN ANCIENT INDIA

All the historians are agreed that the ancient Aryans were chiefly agriculturists and that they appreciated the importance of cattle for agriculture. It constituted a part of their national wealth. The cow formed an object of veneration and worship in the Hindu household.

Regarding other animals it is well-known that horses and elephants formed the chief paraphernalia of all the Kings and nobles, and that bullock or horse-drawn chariot (*Ratha*), elephants (*Gaja*) and horses (*Turaga*) formed the three main constituents of an army for warfare. There are also evidences to show that horses and cattle were used as animals of draught and for carrying burden. Oxen were chiefly used for ploughing.

### SUPPLY OF ANIMAL PRODUCTS

The animal kingdom served a very useful purpose in the *materia medica* of the Hindus since very early times.

Milk was known to them to be highly nourishing, cow's milk was necessary for daily consumption and for offering oblations to God. Both cow's milk and buffalo's milk were used for preparing butter, ghee, curd, and various kinds of sweetmeats and cakes. Cow's milk, goat's milk, sheep milk, ass's milk and camel's milk were widely used in medicine.

Cow-dung was necessary for manuring the fields and for use as a disinfectant in the common Hindu household. In order to ensure a uniformly slow and steady heat for the preparation of several āyurvedic medicines, dried cow-dung was found indispensable for the druggist's furnace.

Hot fomentation of cow's urine was found to be an infallible remedy for hepatic inflammation. Historians have recorded that many animal products played a prominent part in the *materia medica* of Ancient India.

The supreme indispensability of the animal kingdom to human beings was thus realized, and this realization is well-brought out by the fact, that many animals have been deified in the Vedas and put on a par with the divine. We thus have references to the Cow as the embodiment of the whole earth, to Kāmadhenu as the divine Cow, to the bull as the chief vehicle of God Śiva, to Indra's famous elephant and horse possessing divine properties, to Garuḍa as the vehicle of God Viṣṇu, Peacock as the vehicle of God Subrahmanya etc. It is no wonder then, that careful attention was paid to the well-being of these animals, and that guide books and manuals came to be written for their proper up-keep. The most ancient records of such treatises are found in the *Atharvaveda*, wherein treatment for worms in cattle is found. Several chapters on horses, elephants and Cows are found in *Agni Purāṇa*. In *Matsya*, *Garuḍa*, and *Brahmaṇḍa Purāṇas*, some interesting chapters are devoted to this subject. In *Sukraniti* much information valuable to the veterinary profession is available. In the *Mahābhārata* we find Nakula and Sahadeva described as experts in the science of horses and cattle respectively. In *Hārta Saṁhita*, Sage Ātreya is said to have delivered his discourses on the treatment of men, horses, elephants, deer, buffaloes, camels, snakes, mice, trees and plants. *Gajaprikṣā* (examination of elephants) and *Aśvaprikṣā* (examination of horses) had also been included among the 64 Kalas or arts mentioned in the curricula for the education of girls in Ancient India. This shows that women too were proficient in Veterinary Science in those days. In *Bṛhat Saṁhita*, chapters 60, 65, 66, 91, 92 and 95 are devoted to exposition of Veterinary Science. Again much useful information is found in Book II of Kauṭilya's *Arthaśāstra*. In the law books of Manu (*Manu Saṁhita*), the establishment of public bodies for the maintenance of pasture land has been described. *Parāśara Saṁhita*, contains a description of the care of cows in diseases and pregnancy. In *Caraka Saṁhita*, we find the disciples asking the Guru,

Ātreya, as to how clisters were to be made and administered in the case of elephants, horses, camels, cows, sheep, goats etc., and the latter describing to them the details. One fact is clear from the above that many of the literary works in Sanskrit, both very ancient and of comparatively recent origin abound in references to veterinary science. And in almost all the works referred to above, we find the Superintendent of horses, Superintendent of elephants and Superintendent of cattle occupied a very prominent position among the ministers of the State.

Subsequently as history developed and Buddhism began its sway in medieval India, Veterinary Science also developed. There were hundreds of animal hospitals all over India. Extensive areas were set apart for pasture, and much care and attention were paid to the welfare of animal creation. The Superintendent of forests, and the Superintendent of cattle occupied places of prominence in the administration of the Buddhistic State. The edicts of the Emperor Asoka and the glorious accounts given by the two great missionaries Hiuen-Tsang and Fa-hien bear ample testimony to the above. So much for the birth and growth of veterinary science in ancient and medieval India.

It is thus evident that the state in ancient and medieval India took an active interest in the welfare of cattle, horse, elephants and other animals, and employed doctors for their up-keep, and a great deal of literature came into existence, which were also probably carefully preserved. Owing to the influx of time, the long and continued internecine wars that have been going on for centuries, and lastly owing to the lack of facilities for the proper preservation of these ancient manuscript documents, most of the books and manuals appear to have been lost, and detailed information regarding the availability of the few existing literature, and the places where they are available was lacking. It was, however, my firm conviction that much information on Veterinary science must be available in places where ancient manuscripts are

preserved such as Oriental manuscripts libraries, Sanskrit and āyurvedic colleges and also among the families of well-known āyurvedic and Sanskrit scholars.

In December 1937 on the motion of Sri Biswanath Das, the then premier of Orissa, a scheme was inaugurated by the I.C.A.R. sanctioning an investigation into the efficacy or other wise, of the indigenous system of treatment of cattle in India- and authorising the collection and collation of all useful information on Indigenous Veterinary medicine from manuscripts and other sources. In 1939, I was appointed to make the enquiry and this gave me a good opportunity to visit all the Oriental libraries, Sanskrit and āyurvedic colleges, and carry on an extensive search for the available Veterinary literature therein. On account of the limited time sanctioned in the scheme, only a portion of India could be visited. The tour no doubt yielded very good results, and my report to the I. C. A. R. on this subject published at the end of my tour gives information on the indigenous Veterinary lore, which will be found surprising to real seekers of all-round information on Veterinary matters. It is not out of place for me to mention here that of all the places visited, the Saraswati Mahal Library, Tanjore, furnished me most valuable information. About this library, Dr. Burnell who compiled an exhaustive catalogue of all the manuscripts in this library, in the course of his valuable letter to the Chief Secretary to the Government of Madras dated 6th August 1878, has remarked that, as far as he could judge, it would not be possible to form a collection like that at Tanjore at a cost less than £ 50,000 and that many manuscripts in this library are unquestionably unique. The last portion of the above remarks proved true in my case. To give an idea of the value of the manuscripts in this library I would like to give this one instance which came to my notice. It was ascertained by me in the course of my investigation that, during the course of an expedition to Mewar in the reign of Shah Jahan, a big original Sanskrit work on horses by name *Salihotra* was secured from Chittur and

under the orders of Emperor Shah Jahan, this work was translated into Arabic by Saiyad Abdulla Khān Bahadur Feroze Jung. This translated Arabic book is called "Kitab-ul-Vitart." The original Sanskrit work was considered lost. Subsequently during the early days of the East India Company, this Arabic work "Kitab-ul-Vitart" appears to have been translated into English. Only two copies of this English translation are now reported to be available—one in the London museum and the other in the Berlin library. While trying to find out if the original Sanskrit work will be available anywhere, it was found that a portion of that work is available in the Saraswatī Mahal library in the name of *Aśvāyurvedasiddhayogasāṅgraha*—It is considered probable that the remaining portion also may be available either in Kashmir or in Nepal. It is also worthy of note that this Sanskrit work was translated in the Tibetan tongue and it exists in its Tibetan garb in the celebrated encyclopaedia, the Tangyur and is mentioned in Cordier's *List of Tibetan Manuscripts*. This library has therefore given us information on Veterinary science not available anywhere else in India so far. In this connection my thanks are due to Dr. Raghavan who is working on the *Catalogus Catalogorum* of Sanskrit MSS. in the Madras University for his valuable information and reference given to me on the availability of literature on veterinary matters in other parts of India.

#### AUTHORS OF VETERINARY SCIENCE AND THEIR WORKS

Among the original and authentic authors on veterinary science so far known, may be mentioned the names of Sālihotra, Pālakāpya, Rājaputra, Vaiśampāyana, Vyāsa, Nārada, Mṛgacarṇa, Bṛhaspati, Sūkra, Virasena, Nakula, Jayadatta, Gaṇa, Malladeva, Paṇḍita, Garga, Sīmhadatta, Nala etc., and among the authors of later origin come Vatasya, Jayadeva, King Indusena, Bhoja, Sāraṅgadharma, Somaśvara, Vāhaṭa, Basavamantṛi, Gīrvāṇa, Yuddha

vikrama, Viṣanāth Vājpeyin, Śivarāma Bhūpati, Dipaṅkara and poet Rudradeva etc. Each one of the above authors is reported to have contributed a valuable book on veterinary science, but many of them are lost either partially or completely ; and the few fragments of literature now reported to be available here and there in some libraries and oriental institutions are also in an already decaying and crumbling condition. Of all the authors mentioned above the names of Śālihotra as the author on horses and Pālakāpya as the author on elephants, stand pre-eminent. No doubt other eminent authors have contributed much valuable information. Every disease to which the animals are prone to, and the remedies therefor, have been dealt with in great detail.

#### VALUE OF THE INFORMATION AVAILABLE IN ANCIENT INDIAN LITERATURE

The first noticeable feature that I wish particularly to point out is that profuse information on elephants and their diseases and control is available, and they all remain a sealed book to the lay public and to the profession at large. The only modern treatise on elephants and their diseases now in use is that of Lt. Col. G.H. Evans (1910) whose publications contain only the individual observations and experiences of the author and the treatment suggested by him on the lines adopted to other domestic animals together with the common empirical treatment adopted by local mahouts collected and compiled by the author during his distinguished service in Burma and other places. In fact Lt. Col. G. H. Evan himself writes in his preface to the book " The scantiness of the literature on the subject is a source of embarrassment to those in charge of these valuable animals, and the need for some guidance has been widely felt. . . . the subject of the elephant diseases apart from its high scientific interest has become a matter of immense economic importance." He also further regrets in his preface that his appeal for information

on notes concerning elephants and their diseases met with little response. I venture to imagine that Lt. Col. G. H. Evans would not have been obliged to make this appeal for information on the notes on elephantology, had he known of the existence of Pālakāpya Muni's *Hastyāyurveda* dealing exhaustively and exclusively on a subject, on which he felt the scantiness of literature as a source of embarrassment, and for which he made his unresponsive appeal.

Again I may point out another instance, to show how this ancient Indian Veterinary Science contains information, little known to modern veterinarians. Tuberculosis is one of the major diseases commanding world wide attention affecting both men and animals alike. As already pointed out by me, in Lt. Col. G. H. Evans' book on *Elephants and their Diseases* we find the following :

"Tubercular disease, as far as I am aware, is extremely rare in elephants probably owing to their mode of life ; however, that it may occur is proved by an interesting case which was reported by Dammann and Stedefer of one of the two elephants which were sent to the surgical clinic of the Hanover Veterinary school in July 1908. The result of Bacterial examination seemed to show that the disease was one of human origin. In any case the disease is not likely to be diagnosed in the jungle " I have now to point out that notwithstanding the claim made by Professor J. T. Edwards to have discovered first Tuberculosis among elephants, and notwithstanding the above remarks made by Lt. Col. G. H. Evans about the rarity of tuberculosis amongst elephants, there are overwhelming evidences in ancient Indian literature to show that this disease was common among elephants and that ancient Indians were able to diagnose and treat such cases in those days. In the book of *Hastyāyurveda* or elephantology which dates back to the period of the *Rāmāyana* epic, this disease has been dealt with in great detail in two different places *viz.* once under the heading of fevers in Part I and

again under the heading of wasting diseases in chapter 40 of Part II.

Apart from the question animal diseases and their treatment, much information on animal husbandary and general breeding operations are available. As the first and foremost measure under this head, we find that killing of cows is drastically forbidden. According to *Matsyapurāṇa*, the *smṛtis* and, Kauṭilya's *Arthashastra*, drastic and severe punishments have been ordained for cow-killing either wilful or otherwise. Great authors like Atri, Parāśara, Gautama, etc., have laid down definite rules for the use of cattle in ploughs, showing details as to how many are to be used, how and when they are to be used etc. In *Agni Purāṇa* we find the King being enjoined to preserve the breed of cattle in the country. The *Arthashastra* mentions a government office called the Superintendent of Cattle and another called the Superintendent of horses whose exclusive duties were to supervise live-stock in the country, keep a census of them and see that they were properly bred and reared. The Superintendent of cattle was expected to maintain cattle census registers under the following classification—Male calves, steers, tame cows, draught oxen, bulls that were to be trained for the yoke, bulls kept for breeding purposes, cattle fit for slaughter, buffaloes and draught buffaloes, female calves, heifers, pregnant cows, milch-kine, barren cattle either cows or buffaloes etc. Under fear of cattle-lifting enemies, owners sometimes kept their animals under the care of the Superintendent giving the state one-tenth of the dairy produces.

Castration of scrub animals was permitted and was allowed to be done only on certain days and months of the year. According to the edicts of the Emperor Aśoka a bull, a goat or a ram could be castrated on all days except on the 8th, 10th, 13th and 15th day of each fortnight, on the punarvasu or any other festival day and also except during the 4th month of the year.



## DEDICATION OF BULLS

Brahmanical bulls were inviolable and were objects of special attention on certain festival occasions. Dedication of bulls for breeding purposes was a great ceremony and had to be performed under certain well-laid out rules and regulations. Selection and necessary qualifications of a bull for such dedication are interesting. In the *Viṣṇupurāṇa* it is said that the bull should be the offspring of a milch cow with young ones living. It should not be deficient in any limb, and it should be capable of protecting the herd. *Matsya-purāṇa* ordains that the bull should have elevated shoulders and hump, a soft and straight tail, tender cheeks, broad back, shining eyes, sharp horns and big tuft of hair in the tail. It must be well built with a roar like thunder, high in stature, and walking like an infuriated elephant. In the *Mahabharata*, cattle census and pedigree registers are described. All these show that the ancient Indians were very particular about the general confirmation and physical fitness of the breeding bulls. The *Arthasāstra* mentions that every herd of 10 heads of cows or buffaloes should include 4 bulls. Particulars of the time of service are also well described.

In the field of Genetics, the science of conception, the parental disposition, the possible potentialities of pro-genital inheritance from the father and mother and the ante-natal, and post-natal care of animals are all well explained.

## LIVESTOCK FEEDING

The manner in which the stock were fed was most important; because the breeds depended primarily upon the feed. Elaborate prescriptions regarding the nature and the amount of ration that a bull or a cow or a buffalo has been given are as hereunder :

" For bulls equal to horses in speed and loading capacity, half a *bhāra* (maund) of meadow grass, twice the above of

ordinary grass one *tulā* (100 palas) of oil-cake, 10 *adhakas* of bran, 5 palas of salt, one *kudumba* of oil, for rubbing over the nose, one *prastha* of drink, one *tulā* of fruit pulp, one *adhaka* of curd, one *drona* of barley or cooked blackgram, one *drona* of milk, half an *adhaka* of surā (liquor) one *prastha* of oil or ghee, ten *palas* of sugar and one *pala* of the fruit *śṛṅgībera*, are recommended. Three-fourths of all the items above will form the food for mules, cows, and asses; and twice the quantity for buffaloes and camels.

### DAIRY FARMING

Every village had its own pasture lands and forest lands. Common rights in pasture and forestry were important and recognized by the state. In the *Arthashastra*, the King has been directed to set apart pasture lands in uncultivated tracts. In the *Manusmṛiti*, it is enjoined that on all sides of a village, a space about 100 *dhanus* in extent should be reserved for pasture and thrice that space round a town. In all Royal grants of villages, special provisions were always made for them. The cattle were allowed to graze freely in these pasture lands, and forest lands supplied fuel to the people, and thus saved much of the cowdung now-a-days used as fuel, with a consequent loss of the available manure for agricultural purposes.

There were professional herdsmen who took the cattle for grazing early in the morning and brought them back in the evening. The ancient Indian lawgivers have given due attention to these herdsmen. In olden days, as now, tinkling bells were attached to cattle so that the whereabouts of those straying in the forests could be easily known. In the *Arthashastra*, it is suggested that the cattle should be grouped in herds of ten of similar colour while grazing.

The cowherds were expected to have a full knowledge of all the common ailments of cattle and their remedies. They were considered wholly responsible for the safety of the

cattle, while on pasture lands, and any loss due to their negligence should be recouped by them. In cases of death of an animal from natural causes, the cowherd should surrender to the owner, the skin of the dead animal, its fat, bile, marrow, teeth, hoofs, horns and bones. In return for such responsible duties done by these herdsmen, Manu ordains that for tending 100 cows, a heifer shall be given to the herdsman as wages every year ; for tending 200 cows, a milch cow ; and he shall be allowed to milk all the cows for himself once every eight days.

#### FODDER FOR CATTLE

Cultivated lands were available for grazing after the crops had been harvested. The weeds on cultivated lands, the plants growing up from the seeds falling both before and during the harvest, the stumps of the crops, and grass on the field borders and along water-channels were made available for the cattle. The cultivation of fodder crops and their conversion into silage was a process known to the earliest Indians, as suggested by the word *sujavas* which occurs in the Rig Veda.

Another interesting point in this connection is, that the nutritive value of standard milk is also described. One *droṇa* of cow's milk was known yield one *prastha* of butter, and that of buffalo milk, one seventh *prastha* more. In the *Arthashastra*, it is said that the increase in the yield of milk and butter depend upon the nature of the soil, the quality and the quantity of fodder and water allowed. It is advocated that to increase the supply of milk the cow should be given daily a few morsels composed of several sticks of *Asvagandha* (*Physalis Flexuosa*) and sesame.

Some standard works in Sanskrit which are purely of literary value also contain information of Veterinary interest. As an example of this, I may quote Kālidāsa's *Raghuvamśa* where in *śloka* 73 of canto V he says a piece of rock salt

should always be kept in stables for the horses to lick constantly. This is a very healthy rule and is followed by modern Veterinarians of to-day in the case of valuable horses such as race horses and Polo Ponies, and in Royal stables. Needless for me to point out that under such well laid out laws and regulations, there must have been very fine breeds of cattle and horses in ancient India. So far regarding livestock breeding operations.

Regarding other points of general Veterinary interest, we find the following worthy of mention :

1. In the case of horses, colour pigmentation, physical conformation and the nature of volitional in relation to the temperamental qualities of an animal, i.e. to find out if an animal is good or bad tempered by its colour, confirmation and voice, are described.

2. In the case of cows colour pigmentation in relation to the nutritive value of its milk is given. Thus the milk of a black cow is considered most nutritious. The milk of a red cow comes next and that of a white cow is least nutritious. Modern Research Scholars have recently found this to be true.

3. In a book called *S'vatatvaratnākara* by Basava mantri, we find all useful information about fowls. Cock-fighting, their colour, form, and their various gait, etc. as an index to their fighting capacity, are well described. In the same book, much information is found about the keeping of sheeps, goats, dogs, serpents etc.; another book of similar encyclopadic nature and which formed one of Basava's somas, the *Manasollasa* of king Somesvara of Kalyan also contains treatment of these veterinary topics.

### NECESSITY FOR RESEARCH

It may perhaps be asked if the time and labour involved justify the expenditure in carrying on research on a literature in a language which is generally considered to be difficult to master. The answer to this can be given that it is justifiable.

Now-a-days we come across extensive propaganda work being carried on under the "Grow more Food" and "Drink more milk" campaigns carried on by the Government. We are also well aware of the gradual depletion of cattle wealth on account of the exigencies of war. It is also worthy of note that the latest milk-marketing report published by the Government of India discloses a state of affairs worse than any that was existing before. In the words of the report "the low milk consumption indicates a serious state of affairs, especially among the poorer classes who consume well below 5.8 oz. a day while many have to go without milk or milk products altogether." It is also distressing to note that the production of milk in Madras has of late been the lowest of all the provinces about 3 ounces against the average in India of over 6 ounces. The prosperity of a country like India lies mostly in its cattle wealth. The urgent need for Veterinary and livestock improvement is thus appaent. The Government of India are also well aware of this. The Imperial Council of Agricultural research have taken up the question of the improvement of livestock and breeding operations seriously and are taking all necessary measures to cope up with the present serious depletion of cattle wealth. On the 4th September 1944 a post war re-construction committee met under the Presidentship of H. E. the Governor of Madras, wherein various post-war reconstruction sub-committees have been announced to deal effectively with the different subjects. Veterinary and Livestock is one such sub-committee. For livestock improvement in India to be really successful, the agriculturist and the livestock owner should not be made to depend entirely on foreign medicaments for all their cattle ailments, especially at a time when, on account of war conditions, such foreign medicaments are not available even in a great difficulty. One thing is clear. God has not created cattle alone in India and the remedies for all their ailments elsewhere outside India. Where there are such a large number of cattle, there are also local

remedial agents available. Past experience, and existence of such elaborate literature on Veterinary Science, together with the glorious accounts of eminent historians about ancient India show that India in the Past was self sufficient not only in its cattle wealth, but also in all its cattle medicaments and other requisites. In the interest of efficiency and economy, such local and easily available remedies must be made known and available to the Livestock owner. Time and labour involved in carrying on research in the ancient Indian Veterinary matters is therefore well worth the expenditure incurred therein. In this connection, I cannot but recall the wise words recently uttered by Mr. H. F. Knight, Advisor to His Excellency the Governor of Bombay, who, while declaring open on the 17th July 1941, the Rambilas Anadilal Podor Ayurvedic College, the first Government recognised institution for the study of Indigenous system of medicine in Bombay, said. "In these days, every Science has to welcome strangers within its gates, to test and prove them whether they be true or false, and if true to embody them in its own system—if necessary, rejecting them from that system such parts as will no longer stand the test. If a Science fails to do so and adopts a policy of isolation and withdrawal from the stream of human progress, then its power of helping humanity inevitably decreases etc." These remarks serve as a sufficient argument for me to put forth the claim for research work on the Indigenous Veterinary medicine on a par with all other sciences.

### CONCLUSION

As already pointed out by me, the Governing body of the Imperial Council of Agricultural Research in their meeting held in July 1938, sanctioned a scheme for an investigation into the efficacy or otherwise of the indigenous system of treatment of cattle in India with the following technical programme prepared by the Animal Husbandry Commissioner with the Government of India :

1. Collection and collation of all available useful information from manuscripts and other sources regarding the indigenous system of treatment.

2. Preparation of a list of important vegetable and animal products used in the indigenous system of treatment and wherever possible, a description of their actions and uses. Enumeration of some useful prescriptions.

3. Arranging for trials in collaboration with the Imperial Veterinary Research Institute of drugs alleged to be efficacious in the treatment of contagious and non-contagious diseases or other abnormal conditions.

4. Detailed study of the indigenous system of treatment in selected areas in Orissa and Travancore.

5. Preparation of a report after the completion of the work incorporating all the important findings evolved as a result of this investigation. When the scheme was actually taken up in May 1939 the period sanctioned was only six months, and there was hardly any time for taking up two items of the above technical programme *viz.*, collection and collation of all useful information from manuscripts and other sources and the preparation of a report incorporating all the materials resulting from this investigation. In view of the limited time sanctioned for the scheme it was further decided that the other items of the original technical programme *viz.* preparation of a list of important vegetable and animal products used in the indigenous systems of treatment with, wherever possible, a description of their actions and uses, and enumeration of some useful prescriptions, and arranging for trials in collaboration with the Imperial Veterinary Research Institute of drugs alleged to be efficacious in the treatment of contagious and non-contagious diseases or other abnormal conditions, should, if considered necessary, form the basis of a future comprehensive programme. Accordingly the scheme was worked for 6 months, and an initial report thereon submitted. That the information given in the report is both valuable and useful has been acknowledged by the Imperial

Council of Agricultural Research. The observations of the council on the report are embodied in the Councillor's letter dated 21st October 1940 to the Inter-University board as hereunder.

This then is the present position of the Scheme. I venture to imagine that the work of transcribing, compiling and printing all the available manuscripts most of which are already in a decaying and crumbling condition and lie scattered here and there in the several parts of India, and collecting and collating all the useful materials available therein, cannot be considered to be a suitable work for Sanskrit scholars aspiring for the doctorate degree of Indian Universities. If the work is to be done satisfactorily, it should be the basis of a comprehensive scheme as already decided by the I. C. A. R. This scheme can be taken up either by the Civil Veterinary Department or any University or a State, and, being one of All-India importance, should get the financial support of the I.C.A.R. The Madras University which is one of the leading Universities of India, where knowledge of manuscripts and their places of deposit could be easily had, which is noted for its high academic standard in all branches of Science and which has recently instituted a degree course in Veterinary Science also in its sphere of activities, can well afford to take up this hitherto unexplored field of research, and thus add one more to its feathers of eminence and efficiency. The Travancore state which is one of the leading and enlightened states of India and which has already taken immense interest in the improvement of all indigenous Sciences, or the Travancore University which is already handling several schemes financed by the I. C. A. R. may also take up this scheme. To these, then, my appeal goes and it is my earnest prayer that it may not go in vain.



## STUDIES IN COORG VOWELS

BY

DR. K. GODA VARMA

COORG which is spoken in a small district situated amongst the Western Ghats between Mysore on the East and North Malabar and South Kanara on the West, has been regarded by Caldwell as standing about midway between Old Kannada and Tulu.<sup>1</sup> Dr. Mögling, a German missionary who had resided for some time amongst the Coorgs, appears to have entertained the view that the language is more closely allied to Tamil and Malayālam than to Kannada.<sup>2</sup> Sir George Grierson is seen to observe that Coorg, along with Tulu, Toda and Kōta, must be classed as lying between Tamil and Kannada, nearer to the latter than to the former.<sup>3</sup> In the light of the researches that I had occasion to make during my visit to the Province of Coorg in 1939, I have been able to procure ample evidences to show that the Coorg language agrees more with Tamil and Malayālam than with Kannada in point of phonology, structure and vocabulary, although it has latterly to some extent been influenced, in these respects, by Kannada, the language now employed for literary and court purposes in the country. In this paper, it is proposed to draw attention to certain important vowel changes in Coorg in relation to the vowel systems of other Dravidian languages closely connected with it.

<sup>1</sup> Caldwell, *A Comparative Grammar of the Dravidian* (Third Edition). p 35,

<sup>2</sup> *Ibid.*, p. 33.

<sup>3</sup> *Linguistic Survey of India*, Vol. IV, p. 284.

The front vowels in Coorg are found invariably to change to sounds intermediate in acoustic effect between strong vowels and the weak vowels when they are followed by retroflex consonants. ex. Kīṇḍi 'a spouted vessel'; Kīṭṭ- 'to get'; Īḍ- 'to put'; Kīṇṇə 'youngster'; Kēṭṭa 'bad'; ēṇṇ- 'to speak'; ēlūt- 'letter'; ēmbadɯ ∫ eṇbadɯ 'eighty' (Cf. Mal. Eṇbadə); Tīndatɯ 'ended'. The intermediate pronunciation of i is due to the influence of r which had originally existed in the word. Cf. Mal. Tīrnnu 'finished'. Coorg had obviously the consonant group -rnd- in the earlier form of the word. Subsequently it has been simplified into -nd- through assimilation; Kēkɯ ∫ Kelakɯ 'east'. Cf. Mal. Kīlakka. It may be noted that the appearance of ē in the word shows that there must have been a confusion between l and ɭ in Coorg as in Tamil and Kannada. With the assimilation of ɭ to k, there has occurred the lengthening of the previous vowel. ex. ēṇi 'ladder'; Kēḍɯ 'harm'. A similar intermediate pronunciation of the front vowels followed by cerebral consonants could be observed in Coll. Tamil and Coll. Malayālam also. Cf. Mal. Kili for written Kili 'bird'; Kīṇṇam for written Kīṇṇam 'cup'; Tīṭṭa for written Tīṭṭa 'a raised ground'; Kīṇar for written Kīṇar 'well'; Kīrukkə for written Kīrukkə 'madness'; Pīḷa for written pīḷa 'child'. The change may be said to result from the adjustment of the position of the tongue surface to facilitate the lowering and the folding of the front of the tongue before the tongue-tip is made to touch the hard palate.

u in unaccented positions frequently appears with a centralised value. ex. kurūk 'fox'; kaḍūkɯ 'ear-ring'; irūmbārɕ 'crow-bar', eḷuvadɯ 'seventy'. This tendency of centralising unaccented u is to be met with in almost all the South Dravidian Languages. See Tam. kaḍūvāy 'tiger'; Mal. kaḍūvā 'tiger'; Tulu, kaḍūvāyi 'a kind of fish'; Tam. kāṭṭūpāmbɯ 'forest-snake', Mal. kāṭṭūpāmbə 'forest-snake'; Tulu, kūḍukeṭṭɯ 'association'.

In Coorg, as in Tamil and Tulu, there is to be heard a close back vowel u with the lip position for i. This sound

occurs as an enunciative after final consonants. ex. tuṇḍu 'piece'; pallu 'tooth'; tiyyu 'fire'; uppu 'salt'. It is usually in nouns ending in consonants and in declensional endings and conjugational terminations that this sound appears. The dative ending also shows this vowel. See Rāvaṇana Rāmā koṇḍatu, 'Rāvaṇa was killed' by Rāmā'; āyaṇḍuṇḍu 'is being finished'; Nāku Rāmaṇḍalliṣṣi idu kiṭṭici 'I got this from Rāmā'; Avə oru mūlelu muṇḍāte altatu 'he sat quietly in a corner'. In Malayālam the corresponding vocalism is very much akin to the neutral vowel although in North Malabar and in the vulgar dialect of the South u is frequently pronounced. Thus kāl 'leg' becomes in the dialect of Cirakkal and places round about kālū. The full u of the verbal forms of the present and the past as varunnu 'comes', pōkunnu 'goes', ninnu 'stood' and uṇḍu 'took meals' in Malayālam also evinces a tendency to be pronounced as u in the northern dialect as also in the vulgar dialect of the south. In Kannada the final u has been preserved without any modification. See kaṇṇu 'eye' against kaṇṇə of Malayālam and hālu 'milk' against pālə of Malayālam.

Another vowel which deserves notice in Coorg is ə occurring in verbs as the termination of the first person singular as well as in certain noun-formative suffixes. Of these, the first always appears as long and is probably a reduced form of ē ∠ ē ∠ ēn. ex. Nānu nindiyē 'I stand'. Nānu nindē 'I stood', Nān nippiciṭṭē 'I make him stand'. The second is short and slightly nasalised. This seems to be a variant of ā ∠ an ex. appə 'father' mūgə 'a dumb person', kumbārə 'potter', gūmə 'owl', kaḷḷə 'thief'. The corresponding Tamil and Malayālam forms show-an. See Tam., appan, Mal., mukan, Tam., kumbagāran, Mal., kūman, and Tam. and Mal., kaḷlan. In Coorg itself the original-an will be found to have been preserved when the possessive suffix is added to the declensional base. See appaṇḍa 'of the father', mūgaṇḍa 'of the dumb person', kaḷḷaṇḍa 'of the thief' etc.

In final positions of certain nouns, there is to be heard in Coorg the half open front vowel  $\epsilon$ . Ex.  $k\bar{a}r\epsilon$  'rat-snake',  $\bar{a}n\epsilon$  'elephant',  $b\bar{a}l\epsilon$  'plantain'  $pa\bar{d}\epsilon$  'army',  $era\bar{n}\epsilon$  'lacerta interpunctula'. In this respect Tulu agrees with Coorg. Against this final  $\epsilon$  we find  $ei$  in Tamil,  $e$  in Kannada and  $a$  in Malayalam. See Tam.,  $malei$ , Kan.,  $male$ , Mal.,  $mala$ , 'mountain'; Tam.,  $talei$ , Kan.,  $tale$ , Mal.,  $tala$ , 'head'; Tam.,  $arei$  Kan.,  $are$ , Mal.,  $ara$  'half'. It is possible that this is derived from original— $ay$  which may have passed into Tamil— $ey$ ,  $a$  of— $ay$  having changed into  $e$  through the influence of the palatal,  $y$ . This however, has subsequently been represented in writing in Tamil by  $ai$  pronounced— $ei$ . In Malayalam the change was in the direction of the final  $y$  being elided. That— $ay$  was the earlier form in Malayalam is evidenced from the inflected forms like  $malaykk\bar{a}$ ,  $talaykk\bar{a}$ ,  $araykk\bar{a}$  where  $y$  is obviously a case of historic survival. In Coorg and Tulu, however, — $ay$  developed into a half open front vowel.

Another interesting vowel change we find in Coorg is the labialisation of the front vowels preceded by labial consonants and followed by retroflex consonants ex.  $puccu$  'madness', Cf. Tam.,  $piccu$  'bile' and Mal.,  $picc\bar{a}$  'madness';  $pu\bar{d}ita$  'catching' Cf. Tam. and Mal.  $pi\bar{d}ittam$ ;  $mu\bar{n}date$  'silently' Cf. Mal.,  $mu\bar{n}d\bar{a}te$ ;  $b\bar{u}ti$  'black-wood' Cf. Mal.,  $vi\bar{t}ti$ ;  $b\bar{u}pe$  'lute' Cf. Tam.,  $vi\bar{p}ei$  and Mal.,  $vi\bar{n}a$ ;  $bo\bar{d}i$  'explosion of a gun' Cf. Tam. and Mal.,  $ve\bar{d}i$ ;  $bo\bar{n}ney$  'butter' Cf. Mal.  $ven\bar{n}a$ -ney;  $bo\bar{l}li$  'silver' Cf. Tam. and Mal.,  $ve\bar{l}li$ ;  $bo\bar{n}da$  'need not' Cf. Mal.  $ve\bar{n}da$ ;  $bo\bar{r}e$  'different' Cf. Tam.,  $ve\bar{r}u$  'that which is different' and Mal.  $ve\bar{r}e$  'different'. Mr. L. V. Ramaswami Iyer observes that in some speech varieties of Tulu  $o$  is heard against  $e$  of other South Dravidian dialects.<sup>1</sup> He quotes  $po\bar{n}nu$  'girl' and  $po\bar{d}i$  'to fear' corresponding to Tam.,  $pe\bar{n}$  and Mal.,  $pe\bar{d}i$ . With regard to short back vowels, such a change is exhibited in certain dialects of Tamil and

<sup>1</sup> *Bulletin of the Linguistic Society of India*, Lahore, Vol. VI, 1936. Part I—VI, p. 396.

Malayālam also. Cf. Tamil *poṭṭi* (coll.) for *peṭṭi* 'box', *poṇṇa* (coll.) for *peṇṇa* 'girl'; Malayālam *puṇṇākkə* (coll.) for *piṇṇākkə* 'oil cake', *puṭṭə*, (coll.) for *piṭṭə* 'flour', *purannāl* (coll.) for *pirannāl* 'birthday', 'purakə (coll.) for *pirakə* 'back.' The lowered position of the front of the tongue in the pronunciation of the back vowels perhaps makes it easier for the front of the tongue to be folded backwards with the tip touching the hard-palate—the position required for the production of the cerebral consonants. That the change in Coorg is not manifested when any consonant other than the cerebral follows can be seen from words like *bēru* 'root', *bēli* 'fence', *billu* 'bow', *bera* 'finger', *bikku* 'stammering'.

The above changes will make it clear that the Coorg Language takes more after Tamil and Malayālam than Kannada in the nature and development of the vowels in its sound system.

## TWO VERSIONS OF THE PADYATARAṄGIṆĪ OF VRAJANĀTHA

BY  
N. A. GORE

THE anthologies in Sanskrit have proved valuable landmarks in the history of classical Sanskrit literature, as they often record the names of poets whose stanzas are contained in them, and thereby many an author is brought to light who would otherwise have remained in oblivion. Several important and voluminous anthologies like the *Kavīndravacana-samuccaya*, the *Sarīṅgadhara-paddhati*, the *Subhaṣitāvalī*, the *Saduktīkarṇāmṛta*, the *Sūktimuktāvalī* are edited by able editors and their valuable introductions contain much useful information about the individual poets quoted in them. But a comprehensive work which would bring together the different stanzas of various poets in the several anthologies<sup>1</sup> known so far (or at least in the more important among them) with variant readings, consolidated *pāda*-, poets-, and topics-indexes for ready reference is yet a desideratum. To facilitate such a huge undertaking it is necessary that the ground-work should be prepared by a careful and analytical study of hitherto unpublished anthologies, if it is not possible or feasible to publish all or most of them, by the compilation of indexes and the discussion of their dates and authorship. Occasionally papers dealing with anthologies are published in Oriental journals and it is gratifying to note that Dr. J. B. Chaudhuri of the Prācya Vāṇī Mandira,

<sup>1</sup> According to M. Krishnamachariar, *History of Classical Sanskrit Literature*, pp. 384-390a, there are about 80 anthologies in Sanskrit and even this list is not exhaustive.

Calcutta has started a series devoted to the publication of Sanskrit anthologies (*Sanskrit Koṣa-Kāvya-Saṅgraha*) and so far six volumes in it are published.<sup>1</sup>

Here it is proposed to deal with the *Padyataranginī* of Vrajanātha. Though it is comparatively a late anthology, there are not many MSS. of it. According to the *Catalogus Catalogorum*<sup>2</sup> there are only four MSS., Peters 4, 27 (2 MSS.); II; and Bd 421. Three of these are in the Bhandarkar Oriental Research Institute, Poona and are described under numbers 394-396 in Vol. XIII part 2 of the Descriptive Catalogue of the Govt. Collection of MSS. deposited in the Bhandarkar O. R. Institute. Though it is stated in this Catalogue that these MSS. are complete, on actual examination it is found out that they contain only the twelfth *tarāṅga* or section with the commentary. In addition to these three MSS. there is one more incomplete MS. in the possession of the Asiatic Society, Bengal.<sup>3</sup> It contains only the first eight *tarāṅgas* and 51 verses of the ninth.

As is evident from the introductory verses<sup>4</sup> of the Asiatic Society MS. and the colophons<sup>5</sup> of the three MSS. in

<sup>1</sup> The names of the six anthologies are the *Padyāmṛtatarāṅginī*, the *Sūktisundara*, the *Sabhyatāṅkaraṇa* of Govindajit, the *Subhāṣitasāra-samuccaya*, the *Subhāṣitahārāvalī* of Hari Kavi and the *Padyaveṇī* of Vepidatta.

<sup>2</sup> CC. II. 70 III. 69. Bd, Bhandarkar's *Report* for 1887-1891. IL, *List of MSS. in the Indian Institute*, Oxford: Peters, Peterson's IV *Report*, on p. 27 of which two MSS. are mentioned.

<sup>3</sup> *A Descriptive Catalogue of the Sanskrit MSS in the Collections of the Asiatic Society of Bengal* by MM. Haraprasada Shastri, Vol. VII No. 5465.

<sup>4</sup> सज्जनानां प्रशंसात्र प्रशंसा गुणिना तथा ।

विदुषां चैव लक्ष्म्याश्च प्रशंसा दातुरेव च ॥ ३ ॥

मित्रस्य च प्रशंसात्र देवाख्यानमतः परम् ।

उद्यमाख्यानमप्यत्र तथा निन्दातरङ्गके ॥ ४ ॥

मूर्खदुर्जनलुब्धानां दुर्गतस्य च निन्दनम् ।

नीतिः प्रकीर्णकाख्यानमन्योक्तिश्च समासतः ॥ ५ ॥

अन्योक्तीनामभिप्रायसूचनं च समासतः ।

तरङ्गा द्वादशैवात्र तरङ्गिण्यामुदाहृताः ॥ ६ ॥

<sup>5</sup> इति पद्यतरङ्गिण्यां ब्रजनाथकृतश्लोकसङ्ग्रहे द्वादशस्तरङ्गः ॥

the Bhandarkar Institute, all these four MSS. represent a version of the *Padyataranginī* which was complete in *twelve tarāṅgas*.

But in contrast to this longer version of the *Padyataranginī* there is a shorter version in ten *tarāṅgas* of the same found in two other MSS. and what is more, in this version the work is completely preserved. When I prepared a list of MSS. in the Mīmāṃsā Vidyālaya, Poona, for the New Catalogus Catalogorum Office, Madras, I noticed that there was in this collection a *complete* MS. of the *Padyataranginī* in ten *tarāṅgas*. Similarly, the MS. in the Indian Institute, Oxford, contains the complete work in ten *tarāṅgas* only.<sup>1</sup> This smaller number of chapters in the shorter version is not due to accidental omission. Introductory stanzas<sup>2</sup> 3 and 4 give the contents of the work as preserved in this version and it is clearly seen therefrom that the complete work contains ten *tarāṅgas* only.

A comparison of these two versions, so far as is possible shows that the number twelve of the longer version is made up by adding two chapters to those in the other *viz.*, the *daivākhyāna* (7th *tarāṅga*) or the inscrutable ways of Fate or Providence, and the *prakīrṇaka* (11th *tarāṅga*) or miscellaneous matters. As regards the arrangement also of the ten chapters which are common to the two versions there is a difference, which will be clear from the following:

<sup>1</sup> I am very thankful to Mr. S. Burrow, the Keeper of the Indian Institute, Oxford for kindly supplying me with an extract of the description of the MS. as given in the Catalogue of the Sanskrit and Prākṛit MSS. in the Indian. Institute Library, Oxford, by A. Berriedale Keith, Oxford, 1903. In this Catalogue, the MS. of the *Padyataranginī* bears the number 156

<sup>2</sup> सज्जनानां प्रशंसात्र गुणिनां विदुषां तथा ।

मित्रप्रशंसा लक्ष्म्याश्च प्रशंसा दातुरेव च ॥ ३ ॥

उद्यमस्य प्रशंसात्र मूर्खादीनां च निन्दनम् ।

नीतिरन्योकथयेति तरङ्गा दश कीर्तिताः ॥ ४ ॥



*Shorter Version**Longer Version*

- |                  |                 |
|------------------|-----------------|
| 1. सज्जनप्रशंसा  | 1. सज्जनप्रशंसा |
| 2. गुणि ,,       | 2. गुणि ,,      |
| 3. विद्वत्कवि ,, | 3. विद्वत् ,,   |
| 4. मित्र ,,      | 6. मित्र ,,     |
| 5. लक्ष्मी ,,    | 4. लक्ष्मी ,,   |
| 6. दातृ ,,       | 5. दातृ ,,      |
| 7. उद्यम ,,      | 8. उद्यम ,,     |
| 8. दुर्जननिन्दन  | 9. निन्दातरङ्गक |
| 9. नीतिपरिच्छेद  | 10. नीति        |
| 10. [अन्योक्ति]  | 12. अन्योक्ति   |

Similarly the number and sequence of the stanzas in the tenth chapter of the shorter version which corresponds with the twelfth of the longer, are different. The shorter has 93 stanzas<sup>1</sup> only as against 102 of the longer; in the latter 16 stanzas in the former are omitted and 26 new ones added; and thus there remain only 76 stanzas common to both the versions, and even these 76 occur in different sequences.

In both the versions, the names of poets or works are not given and, as such, this anthology is not important from a historical point of view.

As, in a work like this which consists of stray verses taken from different sources and grouped together according to their subject matter, the tendency towards enlargement and amplification is more likely than not quite natural, it may be surmised that the shorter version represents the earlier and more genuine text-tradition.

<sup>1</sup> Though the number of stanzas in the 10th *taranga* is given as 92, it is wrong as the number 19 occurs twice.

Incidentally it may be stated that, according to the colophon of the commentary<sup>1</sup> which accompanies the twelfth chapter in the longer version and the sixth introductory stanza<sup>2</sup> of the Calcutta MS., Vrajanātha himself is the author of the commentary. In two of the MSS. in the Bhandarkar O. R. Institute, there is a lengthy *prastāva* in 36 stanzas in praise of Mādhavasimha, the ruler of Jaipur, under whose patronage the author lived; and from the concluding portion of it,<sup>3</sup> it becomes clear that the date of the compilation of the *Padyataranginī* is 1753 A.D.

<sup>1</sup> इति पद्यतरङ्गिण्यामन्योक्तिपद्यभावप्रकाशो व्रजनाथकृतः समाप्तः ।

<sup>2</sup> See note 5 above.

<sup>3</sup> पूर्यन्नर्थिनामर्थान् विदुषः परिपालयन् ।

विद्विषः संहरन् सर्वोच्चिरं जीयात्स भूषतिः ॥ ३५ ॥

नन्दाश्रवणुशीताङ्ग(१८०९)मिसेन्ने मासि पौषके ।

एकदश्यां रविदिने ग्रन्थः संपूर्णतामगात् ॥

## RGVEDIC RIVER-GODDESSES AND AN INDUS VALLEY SEAL

BY

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THE problem of the chronological relationship between the Aryan culture as preserved in the R̥gveda and the civilization of the Indus Valley as brought to light mainly by the excavations at Mohenjo-daro and Harappā yet remains to be solved. But the consensus of opinion seems to favour the view that the Indus civilization preceded the advent of the R̥gvedic Aryans at least by several centuries if not a millenium or more.<sup>1</sup> The following study, therefore, is not necessarily intended to be taken with any chronological implication, the writer's wish being only to direct the attention of scholars to an important aspect of the two religions, on which the available facts seem to point unmistakably to some connexion, whatever that might be chronologically. However, the data here presented may hint at the probable evolution of ideas in this prehistoric period and thereby help to throw some light on this chronological problem which is so very important for the history of religion in India.

<sup>1</sup> Sir John Marshall, *Mohenjo-daro and the Indus Civilization*, Vol. I, pp. 111-112, V. Rangacharya, *Pre-Musalman India*, Vol. II, pp. 154-155, Lakshman Sarup, *Proceedings and Transactions of the Eighth All-India Oriental Conference*, pp. 1-22, The Indus Valley in the Vedic Period by Ramprasad Chanda, *Memoirs of the Archaeological Survey of India*, No. 31. (1926); K. N. Dikshit, *Pre-historic Civilization of the Indus Valley (Sir William Meyer Lectures)* 1935, Madras; Proto-Indic Religion by S. Srikantha Sastri, *Quarterly Journal of the Mythic Society*, Vol. XXXII, pp. 8 ff.; H. C. Raychaudhuri, *Studies in Indian Antiquities*, p. 19; Mohenjo-daro and Aryans by E. J. Thomas, *Indian Historical Quarterly*, Vol. XIV, pp. 327 ff.

Among the archaeological discoveries of the Indus Valley area is an important seal unearthed by Dr. Mackay<sup>1</sup> at Mohenjo-daro about 1927 and reproduced by Sir John Marshall in his monumental work, *Mohenjo-daro and the Indus Civilization*, in Plate XII, No. 18. It is also found in Dr. Mackay's own book, *The Indus Civilization*, in Plate M, No. 8. Both these authorities have discussed its importance for the understanding of the Indus Religion, but unfortunately there does not seem to be much agreement on most details relating to its interpretation. Sir John Marshall describes it thus: "One of the most interesting of these (*i.e.*, the seals) is that reproduced in Plate XII, Figure 18, in which the epiphany of the deity in the tree is portrayed in a half realistic, half conventional way. The tree itself at the right-hand top corner of the seal is represented by two branches only springing from a circle on the ground, and treated in a formal fashion. Between them appears the deity: a standing nude figure, with long hair, *trisula* horns and armlets . . . In front of the tree is a half-kneeling figure of a suppliant, also with long hair, armlets and horns, but with the addition of a leaf-spray or plume between the horns. Behind this suppliant is a composite animal . . . In the field below is a line of seven small standing figures, with dresses reaching to the knees, with a long plait of hair falling down the back, and a plume on the head." (p. 64). Similarly Mackay refers to "the horned goddess in the midst of a *pīpal* or sacred fig-tree, before which another horned deity is kneeling and doing obeisance. Both the goddess and her worshipper wear long plaits of hair, have their arms adorned with bangles, and, in the case of the latter and possibly of the former as well, there is a floral or leafy spray springing from the head between the horns . . . A row of seven spirits or deities . . . occupy the lower register of the seal-amulet, each figure wearing a spring on the head, a long pig-tail behind, but no horns." (p. 73). A complete study of

<sup>1</sup> See Sir John Marshall, *op. cit.*, p. 52, n. 5.

this seal in relation to R̥gvedic myths and beliefs would demand more space than available here, and, therefore, the present discussion will be restricted to the identification of the female figures only, particularly the seven in the lower register, the other objects on the seal being referred to only by way of elucidation of the former.

As for the identification of *the female figures, the seven in the row, in particular*, there appears to be marked uncertainty among the scholars who have attempted to interpret the seal in question. Sir John Marshall remarks with some hesitation: "The seven figures in a line at the bottom I take to be female officiants or ministrants of the goddess" (p. 66) and adds later on: "The plumes on their head might be feathers; but it is more probable that they are small branches . . ." (ib.). Dr. Mackay, however, says: "The figures in the lower row of the *pīpal*-tree seal-amulet are generally<sup>1</sup> seven in number, and as they wear similar head-dresses to the goddess above them, they must also be regarded as deities" (p. 75). To cite two more recent writers on the subject, V. C. C. Collum takes them as "human figures"<sup>2</sup> while S Srikantha Sastri thinks they are "perhaps the seven Mothers going in procession round the fertility god".<sup>3</sup> Thus, there is indeed little agreement among the critics either as to the real significance of the number *seven*, or as to the exact nature of the seven figures or the female figure just above them. It is hoped that the ensuing discussion, mainly based on the evidence culled from the R̥gveda,<sup>4</sup>

<sup>1</sup> It is difficult to see why he uses the word "generally," for there is no other seal or tablet having *seven figures* cited either by him or Sir John Marshall. The nearest approach to the number *seven* is found in a rectangular seal (Sir. J. M., Plate CXVI, No. 1, CXVIII, No. 7), where, however, only *six* male or female figures occur, cp Mackay, *Mohenjo-daro and the Indus Civilization*, Vol. II, p. 393.

<sup>2</sup> *The Tressè Iron-Age Megalithic Monument—Its Quadruple Sculptured Breasts and Their Relation to the Mother-Goddess Cosmic Cult*, p. 109.

<sup>3</sup> *Quarterly Journal of the Mythic Society*, Vol. XXXII, p. 13.

<sup>4</sup> This evidence has been collected for a book on *Ancient Indian Vitalism* to be published shortly by the present writer.

may at least settle the problem of the seven figures if not the significance of the whole seal.

Considering that the basis of the cult depicted on the seal is undoubtedly the conception of *fertility* and *fecundity*<sup>1</sup>, it is of paramount significance to observe that in the R̥gveda there are several river-goddesses who appear quite frequently in contexts emphasizing the *fertility* aspect of the R̥gvedic religion,<sup>2</sup> particularly in association with Sarasvatī who, as will be seen below, represents a distinct form of the Mother Goddess. Sir John Marshall has himself stressed the importance of the fertility aspect of the river cult in the Indus religion,<sup>3</sup> and it would not be a mere matter of coincidence if the fertility idea is also prominent in the R̥gvedic myth, for it is an established principle in mythology that like *milieu* must inevitably produce like myths and cults. This aspect of the R̥gvedic religion, however, has not received the attention due to it, chiefly owing to the 'atmospheric' bias of earlier interpreters like Max Müller, and due also, perhaps, to the general belief held consciously or unconsciously that all R̥gvedic myths must have an 'Indo-European' basis. It is only quite recently that the value of vegetation and other cults in the formation of R̥gvedic myths has been appreciated by such writers as J. J. Meyer.<sup>4</sup>

It is their importance as sources of fertility and therefore as harbingers of prosperity for the dwellers on their banks that prompted the early Aryans to deify the waters and the rivers, just as probably it prompted the Indus-Valley

<sup>1</sup> Cp. Sir John Marshall, *op. cit.*, Vol. I. pp. 49, 64, Mackay, *op. cit.*, p. 73, Collum, *op. cit.*, p. 105, S. Srikantha Sastri, *loc. cit.*

<sup>2</sup> That R̥gvedic religion is not wholly 'priestly religion' but contains a good deal of 'popular religion' as well has not been sufficiently emphasized by previous writers.

<sup>3</sup> *Op. cit.*, pp. VII-VIII, 6, 75, cp. Mackay, p. 82, Dikshit, *op. cit.*, p. 34.

<sup>4</sup> See his *Trilogie altindischer Mächte und Feste der Vegetation* reviewed by Benoy Kumar Sarkar, *IHQ*, Vol. XIX, No. 4, (1943), pp. 373 ff.

people to do the same. Thus the (seven) rivers are said to increase the vital vigour (*vayas*) of the fertilizing and virile (*vr̥ṣabhasya suṣmīṇaḥ*) god Indra, the bountiful (*maghavan*) lord over precious wealth (10. 43. 3); the rivers in kindness gave nurture to Purūravas so that he may destroy the Dasyus (10. 95. 7); the blessings that the seven rivers bring are called the "seven-mothered guerdon" (10. 107. 4). Hence the seven rivers come to be regarded as "the seven glories" (*śrīyas*, 8. 28. 5) or "the seven jewels" (*ratnā*, 5. 1. 5; 6. 74. 1), or "the seven hands of fatness" (4. 58. 3, 4-7, 9), bringing rich food in seven portions (8. 61. 16). Even when the rivers or the river-goddesses are collectively spoken of as being more or less than seven, the idea of fertility is present just the same. The rivers thrice-seven, that is the seven triply flowing from the three heavens or reservoirs, are described as the "sweet streams sprinkling down their treasure" (7. 101. 4) and are often described as the thrice-seven *milch-cows* implying their fecund nature (4. 1. 16; cp. 1. 72. 6; 7. 87. 4; 9. 70. 1, 86. 21; 10. 75. 1). Although in some of these contexts the reference is rather to the seven usual rivers multiplied three-fold according to the three spheres in which they flow, it must be observed that the R̥gvedic Aryans also had the notion of twenty-one natural streams, for there is clear allusion to "the twenty-one close-pressed ridges (*sānu*) of mountains" (8. 85. 2) through which they flowed. In fact in a late hymn an obvious attempt is made to enumerate these twenty-one rivers (10. 75). Elsewhere they are spoken of as the "twenty-one wandering rivers" (10. 64. 8) just as reference is made to the "two much-wandering mothers or sisters" (10. 120. 7, 9). The two rivers Vīpāś and S'utudrī are glorified in many verses in a hymn praising Indra who impels them to flow (3. 33). In another place the fertility is attributed to the "four rivers" made to flow pleasantly by Indra (1. 62. 6), and, doubtless, the same four are meant by "the exhaustless ones with a thousand currents, the kindred four descending with procreant power (*prajāvati*) from the heavens, dripping

with fat and bringing *amṛta* " (9. 74. 6). When generally the rivers are described as "the fair ones, wives of the Steer (*vr̥ṣṇaḥ patnīḥ*)", viz. Indra, who is the impregnator (*vr̥ṣṇan*) *par excellence*, the point stressed is again no doubt their fertility (5. 42. 12). No wonder then that they are figuratively conceived as being pregnant (*citta-garbhāḥ*, 5. 44. 5; cp. *ardha-garbhāḥ*, 1. 164. 36). It is thus as a result of this fertility connexion that the rivers come to be invoked along with other fertilizing and progeny-bestowing deities such as Pūṣan, Viṣṇu and Earth (5. 46. 2; 8. 54. 4).

In view of the above facts it is not difficult to conceive how Sarasvatī regarded as the mightiest and the noblest among these rivers comes to be worshipped as the Mother Goddess presiding over good fortune and progeny. Although, as Keith<sup>1</sup> says, "it is perhaps doubtful whether the rivers can claim to be regarded as among the great gods of the R̥gveda", nevertheless, their importance in the minds of the R̥gvedic Aryans was great enough to find them personalized and anthropomorphized beyond doubt, and, consequently, deified. The *divinity* of the waters and the rivers is mentioned in several places in the R̥gveda (*āpaḥ devīḥ*. 10. 104. 8, 109. 1; *devīḥ . . nadyas*, 7. 50. 4; 9. 9. 4, 6; 10. 17. 10). And this divinity is most marked in the case of Sarasvatī. To the R̥gvedic mind Sarasvatī is by far the greatest of rivers<sup>2</sup> and this notion of her superiority to all other streams must be regarded more as due to an early veneration of water (*saras*) going back perhaps even to Indo-Iranian times (cp. Avestan *Haraquasti*)<sup>3</sup> rather than to the importance of the Indian river so-called mentioned beside Sarayus and Sindhus (10. 64. 9) and beside Dṛṣadvatī (and Āpayā?) elsewhere in the R̥gveda (3. 23. 4). This surmise is strengthened by the fact that in one place at least

<sup>1</sup> *Religion and Philosophy of the Veda*, p. 172.

<sup>2</sup> Cp. Deshmukh, *Origin and Development of Religion in Vedic Literature*, p. 294.

<sup>3</sup> Cp. Gordon V. Childe, *The Aryans*, p. 33; Keith, *op. cit.*, p. 173.



Sarasvatī is styled *Sindhu* (7. 95. 1). Thus as a river-goddess she is more strongly anthropomorphized and deified than all other such goddesses, and it is expressly stated that she surpasses the latter by her divine might (*asurya*, 7. 95. 1). Hence she is addressed as the mightiest of rivers (*asuryā nadinām*, 7. 96. 1) or the *most divine* of them (*devitame*, 2. 41. 16). She is especially called "the holy Sarasvatī". (*yajata Sarasvatī*, 5. 43. 11), being described elsewhere as being gracious by virtue of her holy thoughts (7. 35. 11). Naturally, therefore, she is invoked as the foremost among the "Watery Queens ruling over wealth" (*āpo revatīḥ kṣaya-tha*) to prolong vitality (*vayas*) for the singer (10. 30. 12). Such gods of prosperity as Indra and Agni are said to be her associates (8. 38. 10) and her wealth-bestowing nature is compared to that of Pūṣan (6. 61. 6). Her male counterpart is Sarasvān, who bestows wives for the unmarried and sons for the deserving, the kind protector with waves laden with the good things of life and granting food and progeny (7. 96. 4-6).<sup>1</sup> Her own procreant or progeny-granting function is clear from her being invoked in conjunction with Sīnīvālī the prolific Mother whose main blessing to mankind is the granting of progeny (2. 32. 6-7); in fact, the two goddesses are almost identical in that particular function (2. 32. 8, 41. 17; 3. 54. 13; 6. 61. 1; 10. 184. 2). It is not surprising, therefore, to find that Sarasvatī like other fertility goddesses of the Ṛgveda is several times called the "Mother" (*mātar*, 2. 14. 16; 7. 36. 6; 10. 64. 9), an appellation that certainly helps to identify her with the primitive Mother Goddess or the Universal Mother common to most cultures.<sup>2</sup> In view of the importance of the characteristic breast-symbolism<sup>3</sup> in the delineation of this Mother Goddess, it is of particular moment to remark the unmistakable emphasis made in the Ṛgveda on the "exhaustless breast (*stanah śasayah*) of thine (Sarasvatī's),

<sup>1</sup> Keith. *op. cit.*, pp. 173, 174.

<sup>2</sup> Cp. Cullum, *op. cit.*, pp. 63 *et seq.*

<sup>3</sup> Cullum, *op. cit.*, esp. p. 110.

spring of pleasure, wherewith thou feedest all things choicest (*yena visvā puṣyasi vāryāni*), bestowing wealth and treasure-finding" (1. 164. 49). It is significant, further, that similar reference is made to the "swelling breast (*pīpivāmsam stanam*) of Sarasvān, which is all-beautiful" (7. 96. 6)—a fact which establishes beyond doubt the androgynous nature of the "Sarasvat (ī)" concept, and thereby adds further support to the identity of Sarasvatī with the Supernal Mother of most cultures.<sup>1</sup> That the idea of 'breast' here refers to the broad mountain ranges whence the river-beds start is seen from other contexts in the Rgveda where clear allusion is made to the "*vakṣaṇā* of the mountains" (1. 32. 1; 3. 33. 12). It is with this same natural basis that the Rgvedic concept of the Mother Goddess Sarasvatī develops into the particular form that it assumes in connexion with the Seven River-Goddesses, *viz.* her special aspect of being "seven-sistered" (*saptasvasr*) which implies that the Seven are also "Mothers".<sup>2</sup>

However, although the application of the compound *saptasvasr* (6. 61. 10) may imply that Sarasvatī is distinct from the Seven Sisters, it is still as *one of the seven* that she was perhaps earlier conceived, for in one place at least she is definitely called the "seventh (*saptathi*), the Mother of Floods (*sindhu-mātā*), swelling and flowing with copious milk" (7. 36. 6). Thus the more primitive and popular conception seems to have been the notion of seven deified Rivers from amongst whom Sarasvatī being the most important was gradually abstracted and elevated to the highest rôle (3. 4. 8; 8. 54. 4; 10. 30. 12, 64. 9). It is also to be remarked that when Sarasvatī is mentioned as separate from and above the Seven, the term might rather refer not to the so-called river of the Punjab valley but to the more primitive deity of waters and floods as clear from the Avestan parallel cited above, the counterpart of 'Sarasvān' which too was applied not only to

<sup>1</sup> *Ibid*, pp. 77, 105 etc.

<sup>2</sup> The epithet *saptasvasr* is applied to Sarasvatī at 6. 61. 10-12, just as it qualifies Varuṇa at 8. 41. 2.

the Mountain as the source of rivers but also to the Sun floating in the waters of the atmosphere (1. 164. 52; 10. 66. 5). Whatever the relation between Sarasvatī and the Seven River-Goddesses might have been earlier, there is no doubt that the latter were also regarded as aspects of the Divine Mother. Thus they are specifically called "the seven Mothers, Goddesses" (*mātarah* . . . *devīḥ*, 10. 17. 10; cp. 9. 86. 36; 8. 85. 1; 1. 34. 8, 141. 2). It is with this same 'maternal' notion in mind that the seven are designated the "seven milch-kine" (*dhēnavah*, 1. 164. 3; 5. 43. 1; 9. 86. 25; cp. 10. 32. 4)—an application that is clarified by the metaphor which makes Indra drive the cows out of the cave or the pen (2. 12. 3; cp. 4. 28. 1; 10. 40. 8; 10. 67. 12). In a collective sense, in relation to Sarasvatī as shown above, their *sisterhood* becomes regularly emphasized and they are consequently called "the seven sisters" (*saptasvasārāḥ*, 1. 191. 14; 8. 59. 4; 10. 5. 5; *sapta jāmayah*, 9. 66. 8). In the same breath the *seven sisters* are called "the Mothers" (9. 86. 36), and the epithet "red" (*aruṣīḥ*) is applied to them reminding one of the red colour associated with Rudra, Agni etc. These seven are also called the "seven damsels" (*priyāsah*, 4. 1. 12; cp. 1. 50. 9) probably also "the seven daughters" (1. 50. 9), an idea which clearly points to the Virgin aspect of the Mother Goddess<sup>1</sup>. Reference has been made previously to the other epithets such as the "seven *ratnas*", "seven *sriyas*" etc. It may be mentioned that these same Seven are meant in the R̥gveda by such expressions as "the seven swift ones" (*visruhas*, 5. 44. 3; 6. 7. 6) or "the seven mighty ones" (5. 43. 1), the "seven wives of the steer" (1. 42. 12), the "seven sisters of Varuṇa" (8. 41. 2, 9; 59. 12), and the "seven murmuring voices" (*vāṇis*, 3. 1. 6; 7. 1; cp. 3. 4. 5, 7. 7, 31. 5; 4. 42. 8; 6. 22. 2, etc.). Their identity with the Mother Goddess is finally settled by the significant appellation "the seven mother streams (*sindhavah sapta mātarah*, 1. 34. 8).

<sup>1</sup> See Collum, *op. cit.*, pp. 105 *et. seq.*, on the *Bride*-aspect of the Mother-Goddess.

*Apropos* of this identification, it is of great significance to observe that an early adumbration of the idea of propitiating the "seven mothers" in times of endemic disease—a custom prevalent up to the present day in countries like Ceylon—is already found in the Ṛgveda where "the rivers, the gracious goddesses swelling with water" are implored "never to cause the Śipada and the Śimīdā" (7. 50. 4).

In view of the above facts it would be reasonable to assume that the seven figures in the lower register of the Mohenjo-daro seal are symbolic representations of the seven deified Rivers of the Indus Valley. That the Indus civilization which had its main centres at Mohenjo-daro and Harappā was diffused all throughout the area of the Punjab is generally admitted.<sup>1</sup> It is therefore legitimate to hold the view that the Indus people could have had the same cult of the Seven Rivers, symbolized as Mothers or Sisters, or even Cows and Virgins, as evidenced in the Ṛgveda. That the frequently mentioned seven rivers (*sapta sindhu*) of the Ṛgveda applies at least in the majority of contexts to the five rivers of the Punjab and two others, whether tributaries<sup>2</sup> or mother-streams<sup>3</sup> of the same, need not be doubted even if the notion of seven rivers could be traced back to Indo-Iranian or even Indo-European times.<sup>4</sup> It would seem idle, in view of the evidence herein adduced, to attribute the use of 'seven' in the case of these rivers to a mere "Vedic predilection for the number seven" as Keith has done<sup>5</sup>; in fact, in most places their geographical basis is made quite

<sup>1</sup> Sir John Marshall, *op. cit.*, Vol. I, Chaps. I and VII.

<sup>2</sup> See Griffith, *Hymns of the Rigveda*, Vol. I, p. 44 and p. 562 n.; Rangacharya, *op. cit.*, p. 162.

<sup>3</sup> Sir John Marshall thinks "that there were two large rivers instead of one, flowing in parallel courses to the sea, and that these two rivers divided between themselves the vast volume of water from the five rivers of the Punjab . . .", *op. cit.*, pp. 5, 6.

<sup>4</sup> See Gordon V. Childe, *The Aryans*, p. 33; Deshmukh, *op. cit.*, pp. 295, 296; K. Chattopadhyaya, *Proc. and Transactions of the Sixth Oriental Conference*, Patna (1930), "The Cradle of the Indra-Vṛtra Myth"; Keith, *op. cit.*, p. 173.

<sup>5</sup> *Op. cit.*, p. 174.

clear as when reference is made to the seven settlements (*samsadāḥ*, 8. 81. 20) or the seven regions (*disaḥ*, 9. 114. 3; *dhāma-*, 1. 22. 16; 4. 7. 5; 9. 102. 2) or the seven places (*pada-*, 8. 61. 16; 10. 8. 4), implying the seven areas in the Punjab Valley peopled by the Aryans.

A closer examination of the details of the seven figures on the seal in the light of the Ṛgveda adds further strength to this identification. As both Sir John Marshall and Dr. Mackay point out in the above quotations, the seven figures on the seal are characterized by "long plaits" or "pig-tails." It is therefore interesting to find that the fertility goddesses of the Ṛgveda too are generally marked out by their long and broad tresses. Thus *Sinivālī*,<sup>1</sup> associated, and identified at least in function, as shown above, with *Sarasvatī*, is definitely called "broad-tressed" (*prthu-ṣṭukā*, 2. 32. 6). *Indrāṇī* is also similarly described (*prthu-ṣṭu*, 10. 86. 8), who as *sūrapatnī* is a goddess closely approximating to *Sarasvatī* at least in one important respect, *viz.* in her connexion with *Indra* (as the latter's consort) who is the ultimate agent for the flow of the seven rivers (1. 32. 12, 55. 2; 2. 12. 3, 12; 4. 19. 3, 55. 6; 10. 43. 3). Another point of identification is found in the fact that *Sarasvatī* is also found in the company of *Maruts*<sup>2</sup>, the help-mates of *Indra* (2. 30. 8; 7. 96. 2), just as *Indrāṇī* (10. 86. 9). Even *Rodasī*, usually the consort of *Rudra* and the spouse or mother of the *Maruts* (5. 56. 8; cp. 1. 101. 7; 5. 61. 4), is similarly said to follow the *Maruts* with her "loose tresses" (1. 167. 5), and it is to be noted that *Rodasī*, in *Ludwig's* opinion, is the goddess presiding over child-birth<sup>3</sup>. The *fecundity* aspect of the "long tresses" is clearly implied

<sup>1</sup> The word itself is probably made up of *sina-*(prosperity) and *vālī* (hairy train, cp. *vāra*), thus meaning "she who has luxuriant or prosperity-giving tresses". The second part may also mean "creeper" and metaphorically apply even to a "long winding stream."

<sup>2</sup> *Rudra* as the father of the *Maruts* is also marked by his braided hair (1. 114. 5); *Pūṣan* with braided hair (6. 55. 2, 9. 67. 11).

<sup>3</sup> See my article on "Vedic Gandharva etc." in the *Ceylon University Review*, Vol. III. No. 1 (1945); cp. J. J. Meyer, *op. cit.*, reviewed by Sarkar, *IHQ.*, Vol. XIX. No. 4. p. 373 etc.

when the windy gushing out of Soma juice from the press is compared to "locks of hair unbraided" (9. 97. 17), for it is well known that the *Soma-rasa* was figuratively associated with *retas* from Rgvedic times.<sup>1</sup> It is thus that the seven streams as sources of fecundity come to be connected with Soma (9. 54. 2, 66. 6, 92. 4; 10. 25. 11, 97. 22). In one particular context (1. 164. 36) they are called, as aspects of Soma who is *retas*, "the seven latent embryos (*arḍa-garbhāḥ*)".

Another *fecundity* emblem found in the female figures on the seal is the "plume" or "sprig" issuing from their heads. This sign is no doubt related to the tree-worship found in both cultures. The idea that the divine noumenon had its abode in the leaves and twigs of sacred trees is as old as Indo-Iranian times if not, indeed, Indo-European<sup>2</sup> and the association of the *pīpal* tree with the Mother Goddess in India is too well known to need comment here. Thus in the Rgveda the vegetation deities, addressed as "Plants" and called the "mothers, the goddesses"—which doubtless identifies them with the River-Goddesses—*oṣadhīr itī mātaraḥ . . . devīḥ*), are said to have the holy pipal (*asvattha*) as their home and its foliage (*parṇa*)<sup>3</sup> as their abode (10. 97. 4, 5). Furthermore it is a characteristic mark of the vitalistic philosophy of the Rgveda that the notion of biological *growth* in general is figuratively or symbolically represented as the *issuing of twigs and branches* (1. 59. 1; 2. 5. 4, 35. 8; 6. 13. 1, 24. 3; 8. 13. 17). It is of great importance, then, for the subject under discussion to find the Rgveda expressly stating that "the seven swift-flowing streams (*visruhaḥ*) have grown (*ruruhuh*) like sprigs (*vayā iva*)<sup>4</sup> from the head

<sup>1</sup> See J. Wackernagel, cited by Schrader, *Prehistoric Antiquities of the Aryan Peoples*, p. 422.

<sup>2</sup> See Dikshit, *op. cit.*, p. 33; N. M. Chaudri, *IHQ.*, XIX, 4, p. 318. Ananda K. Coomaraswamy, *QJMS.*, XXIX, p. 126.

<sup>3</sup> It is to be remarked that 'parṇa' in the Rgveda never means 'palāśa,' *Butea Frondosa*, as Griffith takes it in this context, *op. cit.*, Vol. II. p. 533, cp. Rgveda, 10. 43. 4; 10. 68. 10.

<sup>4</sup> "Vayā" is "that which bifurcates", being developed from *dvaya* as pointed out by Grassmann, *Wörterbuch zum Rig-Veda*, s. v. *vayā*;

of Agni Vaisvānara . . ." (6.7.6). It is noteworthy that Agni too, like Indra, is generally regarded in the Ṛgveda as an ultimate agent for the flow of rivers (3. 6. 2; cp. 1. 58. 7, 71. 7; 3. 1. 4, 4. 7; 5. 1. 5; 7. 19. 24; 8. 61. 16, esp. 5. 44. 5). These considerations would suffice to show how close the Ṛgvedic popular religion consisting of *vegetation* and similar cults approaches the religious conceptions of the Indus Valley.

In conclusion it may be remarked that the whole seal thus appears to indicate a synthetic picture of procreation, vegetation and fertility cults. In the light of the above identification of the seven figures in the lower register with the Seven River-Goddesses or Mothers of the Ṛgveda, it may seem only natural to find in the half-kneeling female figure just above the seven the representation of Sarasvatī, the Chief of the River-Goddesses, as has been demonstrated in the course of this essay. In this case, the figure between the branches of the *pīpal* tree in the right extreme of the seal must be the *procreant* and *virile* deity (*vr̥ṣan*, *vr̥ṣabha*, *suṣman* etc.) of the Ṛgveda, whose manifold aspects are depicted in the characters of Indra, Varuṇa, Agni, Soma, Pūṣan, Rudra, Parvata and such other gods. For a close examination of the religion of the Ṛgveda reveals the fact that all these deities are gods connected with the phenomena of *fertility* and *fecundity*<sup>1</sup> through their *active fertilizing* nature, the ideas of *passive fertility* being symbolized in the myths of Sarasvatī, Sīnivalī, Ilā, Bhārati, Kuhū, Gungū, etc.; and such collective female conceptions as the River-Goddesses and the Herbal (*oṣadhi*) Deities. The twig or the sprig would naturally be the fittest emblem for them, while the *horns* would indicate male deities. Therefore, it is significant that the head-ornament of the kneeling figure is certainly not a three-forked horn, as implied in the

this is extremely important as showing the basic conception behind both "horns" and "twigs" as emblems of divinity.

<sup>1</sup> See J. J. Meyer, *op. cit.*, reviewed by Sarkar, *IHQ.*, XIX, 4., pp. 373 et seq.

citations from Sir John Marshall and others, but a three-clustered twig or bough as a careful examination of the seal reveals. It would indeed be natural to expect that Sarasvatī should have a sprig more prominent and luxuriant than her Sisters, the Seven River-Goddesses, who stand behind her in the adoration of the Male Procreant Deity on the *pīpal*, whose main emblem of the three-forked horn stands for his virile energy, and whose procreant nature is undoubtedly reflected in his *vāhana*, the composite animal, half-bull, half-goat, that stands behind the suppliant figure of Sarasvatī.



## भारतीयमहिलानां परिस्थितिः

श्रीमती क्षमाबाई

क्रिस्तशकात्पूर्वं सार्धैकसहस्रवर्षात्मककालो भारतीयाङ्गनानां स्वातन्त्र्यप्रदः प्रशस्यजीवनपोषकश्च बभूव । तदा हि नियमनिर्वन्धेषु सत्स्वपि स्त्रीस्वातन्त्र्य-विधातुकं न किञ्चिदासीदिति विज्ञायते । वेदोपनिषदः किल भारतीयानामादर्श-साहित्यम् । तत्कालिकसमाजव्यवस्थायां महिलाणां जीवनविकासाय महानवकाशो दृश्यते स्म । धर्मसमाजशिक्षणाद्यनेककार्यरङ्गेषु पुरः संचरितुमासां सौलभ्यानि पर्याप्तानि बभूवुः । कठिनसंप्रदायानामातङ्काभावाद् गृहेषु जनेष्वपि मान-स्थानमन्वभूवन् योषितः । तदानीमभ्युदयार्थिनामार्याणां जीवनं संप्रामप्रधानमा-सीत् । अत एव बलपौरुषपराक्रमास्तेषां लक्ष्याणि बभूवुः । तस्मान्निरन्तरमेते वीरसन्तानं पुरुषप्रजां च सर्वोपर्यभ्यलषन्त । तथाहि ऋग्वेदे—बृहद् वदेम विदधे सुवीराः । तथा च “बृहस्पते सुप्रजा वीरवन्तो वयं स्याम पतयो रयीणाम् ।” इत्यादि मन्त्रेषु तादृशी स्पृहा व्यक्तीभवति । प्रमदाः सार्वजनिकं भाषणं वितेनुः । बाला बालिकाश्च सहशिक्षणं लेभिरे । प्रेमविवाहाश्च बभूवुः । कुमारी स्वजीवनस्य सहचरं स्वयमेव वव्रे । सर्वत्र प्रौढाविवाहः प्रचरितोऽभूत् । तत्कालिका बालिकाः नृत्यगीतादिकलाः परमासक्तिभाजः परिशीलयन्ति स्म । सर्वापि शिक्षा गीर्वाणवाण्यां प्रतिपाद्यन्ते स्म । सुशिक्षितस्त्रीणां संख्या महती बभूव । बालका इव बालिकाश्चाप्युपनयनसंस्कारं प्राप्य विधिपूर्वकं वेदाध्ययनं चक्रुः । अनेकविधानां व्यासङ्गमाकलय्य तत्र पारङ्गता भवन्ति स्म । इत्थं प्रशस्तिमासाः काश्चिदाचार्याः उपाध्याया इति गौरवभाजनानि बभूवुः । अन्याश्च वेदान्त-तत्त्वज्ञानादिगहनविषयान् परिशोधयन्त्यो यावज्जीवमविवाहितास्तस्युः । ईदृशीनां ब्रह्मवादिन्य इति नामधेयमासीत् । इतराश्च कतिपय्यो वेदमन्त्रान् विरचय्य पुरुषैः समाना मन्त्रद्रष्टृ इति गौरवमापुः । इत्थं प्राकाश्यमागतासु कतिपयासु

घोषा विश्ववारा गोधा अपाळा रोमशा लोषामुद्राशाश्वतीत्यादयः प्रमुखाः । तद्वदेव सुलभा वडवा प्राथितेयी मैत्रेयी गार्गी काशकृत्स्नी इत्येता ब्रह्मवादिन्य इति प्रसिद्धा भवन्ति । सुलभा किल महातत्त्वदर्शिना जनकेन सह अमोघं वाक्समरं कृतवती । मैत्रेयी सामान्यतः स्त्रीमनस्संमोहनानां सुन्दरवस्त्राभरणानामभिलाषं विहायामृतत्वस्यामृताय, स्पृष्टमाणा महायोगिनी बभूव । विचक्षणा गार्गी गहनतत्त्वविचारान्तराले सूक्ष्मसूक्ष्मां प्रश्नमालिकां ग्रथयित्वा ज्ञानचक्रवर्तिनं याज्ञ-बल्क्यमपि निरुत्तरीचकार । काशकृत्स्नी पूर्वमीमांसामधिकृत्य कठिनप्रमेयप्रतिपादकं ग्रन्थं विरचय्य स्यातिमती बभूव विदुषीमणिः । अयं ग्रन्थस्तन्नाम्नैव काश-कृत्स्नीति प्रसिद्धिमागतः । अयं ग्रन्थः स्त्रीभिः प्राचुर्येण पठ्यते स्म । ताः किल काशकृत्स्ना इति नामाङ्किता बभूवुः । एतादृशीनां महानुभाववर्तिनानां स्मृतिमद्यापि ब्राह्मणः प्रत्यहमनुष्ठेयब्रह्मयज्ञतर्पणे जपन् पालयतीति समुचितमेव ।

अथ जाया पत्युरर्धाङ्गमिति नेदं केवलं प्रशंसावचनमासीत् । अपि तु प्रतिव्यवहारमनुभवपदमागच्छन् आचारनियमो बभूव । अर्धो ह वा एष आत्मनो यज्जाया इति शतपथब्राह्मणं प्रमाणम् । तत्कालिकानामार्याणां प्रधानधर्मकार्ये यज्ञविधाने पत्न्याः सान्निध्यं महत्वयुक्तमासीत् । वेदमन्त्रान् पठन्तीं प्रत्यक्ष-सन्निहितां जायां विना न कोऽपि यज्ञः पूर्तिमगात् । अविवाहितस्य यज्ञाचि-कार एव नासीत् । पत्नी पत्युरसन्निधौ सायं प्रातः अग्नौ स्वयमाहुतिमर्पयामास । स्त्रियः पुरुषसाहचर्यमनपेक्ष्य धान्यसंग्रहकाले सीतायज्ञमाचरन्ति स्म । सीतेति पदस्य लाङ्गलपद्धतिरिति पर्यायः । स्त्रियः स्वयमेव बहूनि वैदिकान्यपि कर्माण्य-न्वतिष्ठन् ।

अतिथिसत्कारो नाम बालिकानां प्रधानकर्तव्येष्वेकमासीत् । पितृ रिक्थे पुत्रस्येव दुहितुरपि समानाधिकारोऽभूत् । विवाहितकन्या इव जन्मब्रह्मचारिण्यः कुमार्यः पितुः स्वे भागहारिण्यो बभूवुः । उच्चवर्णेषु ब्राह्मणक्षत्रियवैश्येषु मिश्र-विवाहाः प्रचलन्ति स्म । अनार्यया शूद्रजातीयया कन्यया यद्यपि विवाहो न निषिद्धः तथापि तादृशाः संबद्धा अतीव विरला आसन् । कन्याविवाहानां प्रौढे वयसि प्रवर्तनाद् विधवानां संख्या स्वल्पीयसी बभूव । नियोगपद्धत्या विधवानां सन्तानलाभः शास्त्रसंमत एवासीत् । अयं प्राचीनकालः स्वातन्त्र्ययुगमिति व्यप-देक्ष्यर्हति ।

अथ क्रिस्तशकात्पूर्वं पञ्चमशताब्दीमारभ्य शकारम्भादनन्तरं नवशताब्दी-  
पर्यन्तं मध्यमकालः । तस्मिन्नार्याः शान्तकल्हाः स्थायिजनाङ्गस्य स्वास्थ्य-  
मनुभवन्ति स्म । अत एव तत्समाजघटनायां बहूनि परिवर्तनानि प्रादुरभूवन् ।  
अत्रान्तरे हि तेषामितरजनसङ्घैर्विविधपरिचयं प्राप्तानां व्यवहारभूमिका विस्तार-  
मधिकमापेदे । इतरजनाङ्गैः सह तत्र तत्र रक्तसंबन्धकरणात् सामाजिकी परि-  
स्थितिर्जटिलीभूय जननायकानां पुरस्तान्नवनवाः कतिचित्समस्या उपास्थापयत् ।  
धर्मविद्याव्यवहाराणां व्यापकक्षेत्रेषु नानाविधाः संप्रदायाः समुद्भूय प्रबलीभवन्ति  
स्म । तान् कविकचित्प्रतिरोद्धुं कतिपयं नियमनिर्वन्धाः कल्पिता बभूवुः ।

बालिकानामुपनीतानामध्ययनसौकर्यपरिकल्पः संप्रदायः कतिपयशताब्दी-  
पर्यन्तं प्रचरितोऽभूत् । अनेनानेकाः स्त्रियो नियमितं शिक्षणं प्राप्य पारङ्गता  
भवन्ति स्म । कन्यकानां कृते स्वतन्त्रशालानामभावाद् बालकवत्स्वगृहं विहाय  
गुरुगृहे निवासस्यास्पृहणीयत्वाच्च उच्चशिक्षणसौलभ्यानि सर्वासामपि न पर्याप्ता-  
न्यासन् । ताः प्रायेण पितुः सन्निधौ वास्तानां पार्श्वे वा निवसन्त्यः शिक्षणं प्रापुः ।  
उच्चवर्गस्य कन्यानामधिकसौकर्यस्य विद्यमानत्वात् तासां काश्चिदुच्चशिक्षणं लभन्ते  
स्म । तत्त्वज्ञानादिगहनशास्त्रेऽपि गतिमत्य आत्मसाधने निरताश्च महिला अस्मिन्  
कालेऽपि दृश्यन्ते । नूतनविचारमार्गानङ्गीकृत्य जैनबौद्धादिमतानि पुरस्कुर्वाणाः  
स्त्रियोऽपि दृश्यन्ते ।

उच्चवर्गीया गृहिण्यः प्रायेण विद्यावत्यो नैत्यकान् वैदिकस्मार्तार्चारधर्मान-  
न्वतिष्ठन् । अत्र रामायणभारतादिग्रन्थेषु बहूनि निदर्शनानि विद्यन्ते । तथा हि  
श्रीरामो वनवासाय गमिष्यन् यदा जनन्याः पार्श्वे गतस्तदा कौसल्या मन्त्र-  
पूर्वकमग्निं जुहोति स्मेति तदुक्तं—

“सा क्षौमवसना हृष्टा नित्यं व्रतपरायणा ।

अग्निं जुहोति स्म तदा मन्त्रवत्कृतमङ्गला ॥ इति ॥

अपि च बालिनः पत्नी तारा मन्त्रज्ञानसंपन्ना बभूव । किं च लङ्कायां सीता-  
मन्विष्यान्विष्य नैराश्र्यं गतो मारुतिः पर्यन्ते नूनमेषा सायंसन्ध्यामुपासितुं  
क्षोतस्विनीमायास्थत्येवेति समालोच्य समाधानं प्रपेदे । अस्मिन् काले जैनमतं  
बौद्धमतं च प्रभावशालिनी भूत्वा सर्वत्र व्यापके बभूवतुः । तद्द्वारा भारतीय-

स्त्रीजीवने कतिचित् परिणामा व्यक्तीबभूवुः । बहुयो महिला जैनमतप्रबलम्भ्य  
श्रद्धया तदाचेरुः । अनेका विद्यावत्यो जैनशास्त्राणि सादरमभ्यस्य जैनतत्त्वानि  
प्रसारयामासुः । स्त्रीणां बौद्धसङ्घप्रवेशस्य निषेधाभावात्क्षत्रियवैश्यवर्गमहिलासु धर्म-  
विद्याविषयकाश्चटुलप्रवृत्तयः प्रत्यक्षीबभूवुः । आजन्मब्रह्मचारिण्यस्तत्त्वचिन्तना-  
यामेव कालं यापयन्त्यः काश्चिदङ्गनाः, पुरस्सर्यो बभूवुः । शैरोगाधार्यो बौद्धधर्म-  
ग्रन्थ ईदृशीनां कृतिर्वर्तते । वदन्ति हि पञ्चाशदङ्गना मिलित्वा तं ग्रन्थं रचया-  
मासुः । तासां द्वात्रिंशदविवाहिता अष्टादश विवाहिताश्च बभूवुरिति ।

जैनबौद्धमताभ्यां स्त्रीजीवने यथा सुपरिणामः संवृत्तस्तथा समाजस्य  
मनोवृत्तौ दुष्परिणाम एव प्रादुरासीत् । एते मते तत्रापि विशेषतो बौद्धमतं  
स्त्रीस्वातन्त्र्यपक्षमवालम्बेताम् । किंतु प्रपञ्चतिरस्कारस्यैव तयोः प्रधानदर्शनाद्वैराग्य-  
पक्षमाश्रितयोः स्त्रीषु हेयता स्थिरो बभूव । स्त्री नाम कण्टकं तथा व्यथा माया  
मृत्युर्नरका संभवति जैनोपदेशका वर्णयामासुः । स्वतो गौतमबुद्धस्यापि स्त्रीणां  
विषये सद्भावना नोल्लास । स्त्री खलु बश्चिका नेत्रमुन्नम्य तां न पश्यतेत्यसौ  
घोषयति स्म । पर्यन्ते स्त्री नामाध्यात्ममार्गे प्रबलान्तरायस्तस्याः परित्यागं  
विना नैव सुखप्राप्तिरित्यादिवचनैः स्त्रीनिराकरणपूर्वकं संन्यासग्रहणे प्रवृत्ती रूढमूला  
समजनि ।

जैनबौद्धादीनामवैदिकदर्शनैर्वैदिकधर्मस्य भूयांसः आघाताः संबभूवुः ।  
तेषां प्रतिभटीभूय वैदिकसंस्कृतिं संरक्षितुमार्यविद्वांसः कतिचिदुपायानङ्गीचक्रुः ।  
वैदिकसंस्कृते मुख्यतः भूतयोर्यज्ञसंस्थावर्णव्यवस्थयोः स्वरूपं शुद्धं पवित्रं च  
स्थापयितुं प्रयत्नः कृतः । तदर्थं धर्मसूत्राणि स्मृतिग्रन्थाश्च निर्मिताः । धार्मिक-  
सामाजिकव्यवहारान् नियन्तुं विधिविधानानि, परिकल्पितान्यासन् । यद्यप्येतानि  
प्रायेणोच्चवर्गयोः संबद्धानि तथापि कालक्रमेण निखिलभारतस्योपरि स्वप्रभावं  
दर्शयामासुः । अस्मिन् काले न केवलमार्याणां त्रिष्वपि प्रधानवर्गेषु ब्राह्मण-  
क्षत्रियवैश्येषु अन्योन्यविवाहसंबन्धः स्वेच्छया प्रावर्तिष्ट किंतु हीनजातीयैः शूद्रै-  
र्दासवर्गैश्च रक्तसंबन्धः प्ररूढ आसीत् । अनेन वैदिकसंस्कृतेर्विदूरस्यास्य हीनवर्गस्य  
स्त्रीणामार्यकुटुम्बे प्रवेशात् वेदपरम्परा बाधया अस्पृश्यता संस्कारहीनाभिरीदृश-  
गृहिणीभिर्मन्त्रपठनयज्ञविधानसदृशानि सूक्ष्मकार्याण्यनुष्ठानं न शक्यमासीत् । तस्मा-  
द्वैदिककर्मणां लोपः प्रवृत्तः । स्त्रीणामुपनयनसंस्कारं निषिध्य तासां वेदाधिकार-

यज्ञाधिकारयोरपहरणाय केऽप्युपायाः शास्त्रकाराणां हृदयेषु समङ्कुरिता बभूवुः । ततः किञ्चित्कालपर्यन्तमयं संस्कारसंप्रदायः क्षीणः क्षीणो भवितुमारब्धः । ततः क्रिस्तशकात् तृतीयशताब्द्याः पूर्वमेवायमाचारोऽयन्तमेव प्रनष्टोऽभूत् । अयमुप-  
नयनस्य लोपो बहूनामनर्थानां हेतुः समजनि । यतस्तत्कालिकशिक्षणस्य भूयसा  
वेदाध्ययनमवलम्ब्य स्थितत्वात् वेदाध्ययनस्य विरामेण शिक्षणस्य सौष्ठवमेव  
प्रनष्टमासीत् । अनेन, स्त्रियो विद्याविहीना बभूवुः । तासां स्थानमानादिकमवसादं  
प्राप । कालक्रमेण महिलाः शूद्रपङ्क्तौ प्रवेशिताः । तदुक्तं महाभारते—

स्त्रीशूद्रद्विजबन्धूनां त्रयी न श्रुतिगोचरा ।

इति भारतमारूयानं कृपया मुनिना कृतम् ॥

इति । स्त्रीणां शिक्षणाय पर्याप्तोऽवकाशो लभ्यो भवत्विति मुख्योद्देशेन तद्विवाह-  
योग्यं वयः सुदीर्घीक्रियते स्म । वेदाध्ययननिषेधानन्तरं वृथा बालिकानां विवाहे  
विलम्ब इत्यालोचना समजनि । अनेन विवाहस्य वयोमानमल्पीकृतम् । क्रिस्त-  
शकात् पूर्वं चतुःशताब्दीनामन्तराले शास्त्रकारा रजोदर्शनाद्वर्षत्रयेणैव विवाहनीया  
कन्येति धर्मशास्त्रं रचयामासुः । तदनन्तरं त्रिशताब्धनन्तरमेव प्रथमार्तत्वात्  
त्रिभिरेव मासैः सा विवाहनीयेति नियमो रूढिमगात् । कालक्रमेण कन्याविवाहा-  
स्तदार्तत्वात्पूर्वमेव कर्तव्या इति स्मृतिरुत्थिता । बाल्यविवाहस्य धार्मिकता मान्यता  
च स्थैर्यमापतुः । स्त्रीणां विवाह इत्येक एव संस्कारो विधेयो न च स्त्रीणां मन्त्रपूर्वकं  
संस्कारोऽस्तीति मनुमहर्षिरुद्बुष्टवान् । तथा हि—नास्ति स्त्रीणां क्रिया मन्त्रैरिति  
धर्मे व्यवस्थितिः इति । किं च प्रौढकुमार्यो बुद्धसङ्घान् प्रविशेयुरिति शङ्कया  
बाल्यविवाहस्य रूढिः प्रचुराभूत् ।

उपरि प्रपञ्चिता विवेचना वैदिकजनाङ्गस्य नियामकत्वेनार्यवर्णानां मूर्धन्य-  
त्वेन च प्रसिद्धिं गतानां ब्राह्मणानां समाजविषयिणी भवति । अत एव चिराय  
इतरवर्गेषु प्रौढविवाहा एव प्रवर्तन्ते स्म । नृपाणां क्षत्रियाणां च कुमार्याः विवाह-  
काले, प्रौढवयस्का एव बभूवुः । अत्र संस्कृतसाहित्येऽनेकनायिकानामुदाहर-  
णानि साक्षीभूतानि सन्ति । उच्चजातीयक्षत्रियेषु प्रचरितः प्रीतिविवाहः पश्चात्  
स्वयंवरपद्धतिरूपेण प्ररूढोऽभूत् । स प्रीतिविवाहो गान्धर्वविवाह इति स्मृतिकारै-  
रष्ट्रविवाहानां मध्ये गणितोऽभूत् । गान्धर्वविधिश्चतुर्णामपि वर्णानां प्रशस्त

आसीदित्यनेन प्रेमविवाहस्तत्त्वतः शास्त्रकाराणां संमत आसीदित्यनुमीयते । अस्मिन् काले स्त्रीविद्यावनतिहेतूनां बहूनां संभवेऽपि संपन्नत्वेन गणितकुलानां कन्याः स्वातन्त्र्येण स्वस्वगृहेष्वेव शिक्षणसौलभ्यं प्राप्य काव्यसाहित्यादिलौकिक-विद्यासु परिणता बभूवुः । तत्कालिकस्त्रिय उच्चवर्गस्थाः विद्यावत्यो बभूवुरित्येतद् वात्स्यायनस्य कामसूत्राद् व्यक्तीभवति । तदुक्तप्रकारेण नृपाणां मन्त्रिणां च स्त्रियः वेश्याश्च विविधशास्त्रेषु विचक्षणा आसन् । संस्कृतप्राकृतयोः काव्य-शक्तिं प्रकटितवतीनामनेककवयित्रीणामुदयश्चास्मिन् काले बभूव । तासां मूर्धन्या विजयाङ्गा नाम विदुषीमणिः । मण्डनमिश्राणां पत्नी उभयभारती नाम साहित्य-मीमांसावेदान्तप्रभृतिविद्यासु निःसीमपाण्डित्यवती बभूव । राजशेखरकवेः क्षत्रिय-पत्नी कविरासीत् । काश्चन स्त्रियो वैद्यकज्योतिषशास्त्रेषु पारङ्गतास्तत्तद्दर्शनेषु प्रमाणग्रन्थान् लिलिखुः । अस्मिन् काले भूयसादरेण बह्व्यो महिला उच्चवर्गेषु विविधकलाः शिक्षयन्ते स्म । एतादृशललनाभिः पोषितकलानां मध्ये गायनं वादनं नृत्यं चित्रणं ग्रथनं वेषरचना गृहालङ्कारश्च मुख्या भवन्ति । स्त्रियो गृहे समाजेऽपि मान्यस्थानमापुः । ताः किल जनपदस्य सामाजिकधार्मिकजीवने गण्यं पात्रं वहन्ति स्म । ताः स्वातन्त्र्येण मठदेवालयानां कार्यकलापेषु सादरा बभूवुः । आसन्निप्रप्रियैः सह यात्रोत्सवनाटकादिसमारम्भेषु व्यापृता बभूवुः । नगरस्त्रियः सार्वजनिकोद्यानेषु क्रीडाविनोदेन कालं नयन्ति स्म । अनेकाः स्त्रियः स्वतन्त्र-जीविकां चक्रुः । काश्चिद्राजमन्दिरेषु कर्मकर्यो बभूवुः । राज्ञः शरीररक्षिकाणां सैन्य-मेवासीदिति मेगास्थिनीनाम्नो यात्रिकस्य लेखनाद् बाणकवेः हर्षचरितादपि विज्ञायते । अयं क्रिस्तशकस्य नवशताब्दीपर्यन्तं प्रचलितो वृत्तान्तः ।

अथैकोनविंशशतकावसानपर्यन्तं भारतीयमहिलानां सर्वतः सामाजिका धार्मिकाश्च निर्बन्धाः संजाताः । अनेन ताः प्रतिकार्यक्षेत्रमवसन्नप्रायाः बभूवुः । इमं कालमैतिहासिका बन्धनयुगं वदन्ति । अस्मिन् युगे महम्मदीयै राष्ट्रस्या-क्रमणाद् भारतीयसमाजस्य व्यवस्थानियमा शिथिलीबभूवुः । संस्कृतेरभिमानो विद्याभिरुचिश्च न पर्याप्ते आस्ताम् । एभिः कारणैः स्त्रीशिक्षणस्य परिमाणमति-त्वरया अधोगतिं प्राप । अस्य बन्धनयुगस्यावसानात्पूर्वं किञ्चित्किञ्चित्पठनलेखनज्ञ-राजपुत्रामहिला धर्मग्रन्थानां वाचने किञ्चित्पटवो जैनविधवा—एवंविधा वर्जयित्वा शतस्य नैकापि स्त्री सुशिक्षिता दृश्ये । अनेनाज्ञानेन सहान्वविश्वासे रूढे

दास्यक्षुद्रत्वादिदोषाः प्रबलीभूय स्त्रीसमाजं हीनस्थितिं प्रापयामासुः । अस्या दुर्दशायाः केचिदितरेऽपि हेतवः सहकारिणो बभूवुः । तेषां बाल्यविवाहो मुख्य-  
तमः । अस्मिन् बन्धनयुगे बाल्यविवाहो रूढमूल आसीत् । व्यासपराशरादयः स्मृति-  
काराः कन्यकानां विवाहमष्टमे वर्षे कर्तव्यमाहुः । एकादशशताब्द्याः प्रारम्भे बाल्य-  
विवाहः सार्वत्रिकी पद्धतिरासीत् । उच्चवर्णेषु प्ररूढा पद्धतिरेषा सांक्रामिकव्याधिरिव  
क्षनैः क्षनैरन्यवर्णेष्वपि प्रससार । बाल्यविवाहमनु बाल्यवैधन्यमागतम् । समाजशासकैः  
शास्त्रकारैस्तत्पुनर्विवाहो निषिद्धोऽभूत् । तत्कालमारभ्य भारतेऽस्यां पुण्यभूमौ  
वैधव्यं नाम नूतनो नरको नारीणां निर्मितोऽभूत् । एते निरोधाः प्रवर्तमान-  
क्षताब्द्यामरूपीभूताः । महिलाश्चांश्विधां शिक्षितुमारेभिरे । अर्वाक् पञ्चाशतो  
वर्षाणामन्तराले तासामांगलभाषाशिक्षणेऽभिरुचिरधिकाधिका दृश्यते । परंतु सा  
विद्यार्थवंशसंभूतानामतिस्पृहणीया न भवति । आर्यधर्मोज्जीवनाय महिलाः  
संस्कृतज्ञानसंपन्ना भवितुमर्हन्ति । परंतु तत्सौकर्यमासां न परिकल्पितम् । विश्व-  
विद्यालयेषु संस्कृतभाषाध्ययनमैच्छिकं विहितम् । उपरिनिरूपितैरितिहासवृत्तान्तै-  
रेतावत्प्रत्यक्षीभवति यदार्यभाषाशिक्षणे पारङ्गताः स्त्रियो बभूवुस्तथा मान्यस्थानं  
प्राप्य विद्यावतीनामग्रेसर्यः संजाताः । समुन्नतिपदादधः पतनकारणं च मुख्यतया  
तदध्ययनलोपः । संस्कृतोज्जीवनाय प्रथमं स्त्रीणामेव संस्कृतशिक्षणमत्यन्तमाव-  
श्यकम् । यद्यस्मदीयाः कन्याः संस्कृतज्ञा भवेयुस्तदा बालकाश्च स्वयमपि  
कृतादरा भविष्यन्ति । सांप्रतं त्वहो दौर्भाग्यं भारतीयानां यदेतदध्ययने पुरुषेषु  
संस्कृताभिमानः स्वल्प एव दृश्यते । जनपदभाषाणां मातृभूतत्वाद् आर्यवंश्याणां  
गृहेषु कन्यकाः परवार्णी दूरीकृत्य संस्कृतमेव प्रथमं यथा शिक्षेरन् तथा  
सौकर्याणि परिकल्पनीयानि ।

## MEDICAL LORE IN BĀṆA'S KĀDAMBARĪ<sup>1</sup>

BY

D. V. S. REDDI

No apology is needed for taking up the study of Bāṇa's *Kādambarī* as a source of folklore as well as a mine of ancient Sanskrit learning. Three short contributions have been sent to Medical journals one describing the "beliefs with regard to sterility and the rituals for its relief", the second, the "common practices observed and the antenatal care for the health of the pregnant women and the safety of the mother and child during the first few days after confinement" and the third dealing with the "rites performed to the new-born baby and the development and growth of the child." The rest of the medical lore in the book is collected and classified in this paper.

### BIOLOGICAL AND PHYSIOLOGICAL PROBLEMS AND LORE

1. *Heredity and Medical Science*: The poet quotes the vedic saying "As man's parents are, so he is." and then adds "The Medical science, too, declares their weakness." (203)

2. *Emotional instability of youth*: "Who is there in this world who is not changed by youth? When youth shows itself, love for elders flies away" (190).

<sup>1</sup> *Kādambarī* of Bāṇa, translated by C. M. Ridding, Oriental Translation Fund, New Series II, London, 1896.

All the numbers in the brackets refer to the page numbers in the above edition.



3. *Description of old age*: An old herald leaning on the gold staff has slow gait, tremulous speech, and a top-knot silvered—with age (15). A bird is said to be afflicted with painful old age (23). The appearances of old age are cleverly woven into the descriptions of other objects. The old tree is girt with creepers which stand out like veins of old age. Thorns have gathered on its surface like moles of old age. (21) The wrinkles of old age are depicted. It is even emphasized that there was no loss of teeth except in old age (40).

4. *Common practices*: Children's necks were adorned with rows of tiger's claws and rhinoceros' horn (17). Maidens in love wore sandal, musk and a *tīlaka* of aloe (17). Kādambarī sent to the Prince presents of camphor, and sandal ointment with rich musk (164). The ascetics purified their body and mind by holding breath, by muttering Aghamarṣaṇa (a *mantra* in *Rgveda* X. 190) and worshipping the sun. (38). The teeth of youthful ascetic are specially noted as being white as pieces of moon-lotus petals (36).

The use of meditation or certain postures for curing a poisoned man is worthy of note (200). In giving a list of subjects taught to the Prince Candrāpiḍa, the poet includes, not only the arts of war, law, literature, painting, music and dancing but also Physics, antidotes etc. (60). Charms against snakes were popular (42).

*Personal Hygiene*: The king took pleasant exercise at a specified hour in the hall of Exercise, where all was duly prepared. Then he entered the hall for Bathing at a certain hour. After the bath, he worshipped the Gods. Next, his body was annointed in the perfuming room with sandalwood sweetened with fragrance of saffron, camphor and musk. He then put on garlands of *mālātī* flowers and broke his fast by a fitting meal of viands of sweet savour. Then, he drank a fragrant drug, rinsed his mouth and took his betel (12-14). A similar account is gives of Candrāpiḍa's bath and dressing. (73).

*Other features of the age:* The floor of the hall of Audience was watered to coolness with sandal water. The mosaic was ceaselessly strewn with masses of blossoms (14). The attendants in the harem were eunuchs, using the speech and dress of women (217). The city of Ujjain had not only painted halls but also water wells, hostels for newcomers, wayside sheds for cattle and charms against poison (211). The temple of Divine mothers in Ujjain was visited by people seeking favours. There was no loss of children by death and no loss of teeth except in old age (40). But death in child-bed is alluded to. "My mother overcome by the pains of child birth when I was born, went to another world" (22). People seem to have belief in gaining longer life by sacrifices (20). *Amṛta* or Ambrosia is mentioned frequently. The parents of Prince Candrāpiḍa praise the Princess Kādambārī thus "Surely, thou must be made wholly of *Amṛta* that we are again able to behold his face" (203). Again, at later stage it is recorded "At her ambrosial embrace, the prince's life came back to him" as if awakened from sleep (206). Even the perspiration due to ambrosia and the foam balls of ambrosia are described. It was also an age when the philosophy preached and practised was that people should leave bodies beset with ills of birth, old age, pain and death (205).

*Food, etc.:* The little orphan bird, with no wings, was reared by the hermits of fruit juice and handfuls of rice (43). The bird in the palace says "I have drunk my full of the juice of Jambu fruit, aromatically sweet; I have cracked the pomegranate seeds. I have torn old myrobalams (15). The eating places of the sages were protected from pollution by ashes cast all-round them. All round the hermitages there were yards with scattered parched grains. Myrobalam, Laval, jejupe, banana, mango, jack fruit, palm plant, etc., were in plenty. The midday meal of the hermits consisted of "roots and fruits." The Candāla's food comes in for comment, e.g., deer's flesh, birds, lotus stalks and aromatic

drinks. Another interesting side light is given by the remark of the Caṇḍāla maiden " Nay, even for those who have a law concerning food, it is lawful, in a time of distress, to eat food not meant for them, in order to preserve life, (204-205).

### INTERESTING CLINICAL CONDITIONS

*Deformities* : In the description of the people forming the routine of the king, the poet mentions humpbacks, deafmen, eunuchs, dwarfs and deaf-mutes (122).

*Methods of suicide* : Kādambarī vowed to end her life by " hunger, fire, cord or poison " if her father compelled her to marry against her will (140).

*Dressing of wounds* : Wounds were probably dressed with leaves. " Like one wounded with Love's arrows, the prince placed a covering of lotus leaves on his breast " (94).

*Swooning* : Many a character in the story swoons. As the lady Mahās'vetā narrated her tragic story to Candrāpīḍa the revival of painful memories caused her to fall in a swoon bereft of her senses. Due to the force of her swoon, she fell on a rock. Candrāpīḍa stretched out his hand and supported her. Afterwards, he brought her back to consciousness by fanning her with the edge of her own bark garments (132). The Gāndharī Princess, Kādambarī, also fell into a swoon. So, the king asked his Queen to take the princess in her arms and bring her back to consciousness. At the mention of Candrāpīḍa's name, Kādambarī recovered her senses (202).

*Narration of cases (miracles)* : People nearly dead were brought back to life " Padmāvati lost her life through a poisonous snake at a hermitage and the ascetic Ruru provided her with half of his own life. Arjuna following the aśvamedha steed was pierced by an arrow from his own son, Babhruvāhana and the Nāga maiden Ulūpi brought him back to life. Parīkṣit, was pierced and killed by Aśvatthāman's dart at birth, but Kṛṣṇa restored the precious life (138).

*The case of Candrāpīḍa* : The body of Candrāpīḍa, from which the soul had deserted by reason of a curse, was not subject to death, partly because of its own nature and because it was nourished by the touch of Kādambarī. The body of the Prince was like the body of a mystic, whose spirit had passed into another form (195). Kādambarī went on ministering to the body worshipping it like common folk worshipping images of wood and stone. She bathed and worshipped Candrāpīḍa's body with incense, flowers and unguents. That day and night, she spent motionless, holding the feet of the Prince. On the morrow, she joyfully saw that his brightness was unchanged. Kādambarī watched and worshipped the body of the Prince during the rainy season. Tārāpīḍa's messengers come and see the Prince's face and body free from change. When the parents of the Prince came to see his body, they also had the same impression. The prince seemed to be in sleep. When the spring season came, Kādambarī clasped Candrāpīḍa's neck as if he were alive. At her ambrosial embrace, life came back to him. He clasped her saying "Thou art born of Apsara race sprung from nectar" (195-206).

#### A POET'S BAG ON MEDICAL LORE

Bāṇa describes the evil results of power, and high birth in a passage full of medical lore (76-80).

(1) The darkness arising from youth is by nature very thick nor can it be pierced by sun or dispelled by lamps.

(2) The intoxication of Lakṣmī is terrible and does not cease even in old age.

(3) The fever of pride runs very high and no cooling appliances can allay it.

(4) The blindness of power is not to be cured by any salve.

(5) The madness that rises from tasting the poison of the senses is violent and not to be counteracted by roots or charms.

(6) The sleep of multitude of Royal pleasures is very terrible and the end of night brings no waking.

(7) The nature of kings is perturbed, being darkened by the madness of pride's fever.

(8) The Royal glory causes the torpor brought about by the poison of kingly power.

(9) Lakṣmī, like an evil demon, crazes the feeble mind.

(10) Lakṣmī, manifests her ways in a world as if in a jugglery that unites, contradictions, for though, creating constant fever, she produces a chill; though loading men with power, she deprives them of weight; though sister of nectar, she leaves a bitter taste.

(11) Lakṣmī is the cataract gathering over eyes lighted by śāstras.

(12) Kings are troubled by the onrush of passion as by a blood poisoning brought on by accumulated disease. They are bewildered by the mind which follows its impulses. They are seized by demons, conquered by imps, possessed by enchantments, held by monsters, mocked by wind, swallowed by ogres. Pierced by arrows of Kāma, they make a thousand contortions. Like cripples, they are led helplessly by others. Like stammerers, they can scarce babble, like *saptacchada* trees, they produce headache in those near them. Like dying men, they know not even their kin. Like purblind men (men with throbbing eyes) they cannot see the brightest virtue. Like men bitten in a fatal hour, they are not awakened even by mighty charms. Like lac ornaments, they cannot endure strong heat. Like men with cataract, they can see no distance.

### LOVE, LOVE-SICKNESS AND ITS MANIFESTATIONS

If love is the central theme of Sanskrit Kāvya, Bāṇa's descriptions of the effects of love in his Kādambarī may be said to represent the high water mark of poetry, describing love-sickness. Thrilled by the newly entered love, the ascetic

youth, Puṇḍarīka, was visibly moved. His sighs went before him. Drops of perspiration rose on his cheeks. His pupils were dilated. Though the youth was unversed in the feeling of earthly joy, Kāma taught him the play of the eye and the art of love. "Whence comes this exceeding skill that tells the heart's longing wordlessly by a glance alone" (108). Modern Physiologists would substitute for the word Kāma the rapid changes due to the hormones as the cause for the astonishing effects. Let us look at the next picture. "From his entire absence of employment, he was as one painted or engraved or paralysed or dead or asleep or in a trance of meditation. By his great stillness, he appeared to be deserted by the senses which had entered into him to behold the love and had fainted in fear at its unbearable heat. From eyes steadily closed and dimmed within by the smoke of love's keen fire he ceaselessly, poured a storm of tears (116). Examining his state, Kapīṣṭhala became despondent. He thought in his trembling heart, 'This is of a truth that love is something whose force none can resist; for, by him, Puṇḍarīka has been in a moment brought to a state for which there is no cure. He is paralysed by love.' When Kapīṣṭhala asked the ascetic why he was like that, with great difficulty he opened his eyes which seemed to be fastened together and which were red from incessant weeping as if shaken and in pain. He replied in a murmur slowly and in pain. Kapīṣṭhala recognized that Puṇḍarīka was suffering from a cureless ill. However, he spoke and tried to deflect the friend from the wrong course." "Like a fool thou seest not that thou art made a laughing stock by that miscreant Love" (118). Wiping his eyes streaming with tears, the lovesick youth replied "Thou hast not fallen within the range of love's shafts cruel with the poison of snakes. The time for advice is past. While I breathe I long for some cure for the fever of love, violent as the rays of the twelve suns at the end of the world. My limbs are baked; my heart is seething, my eyes are burning and my body is on fire".

Then he became silent. Kapiñjala realised that his friend was gone too far and that all advice was useless. So he makes an effort to preserve the life of the friend. So, he prepared a couch of juicy lotus fibres and lotus petals from the lake. Crushing the soft twigs of the sandal trees, he applied the juice, sweet and cold as ice, and annointed the body from head to foot. He allayed the perspiration by, camphor-like dust powder, fanned with a plantain leaf dipped in water. The bark worn was made moist by sandal on the breast. He strewed again and again fresh lotus couches, and annointed him with sandal and removed the perspiration and fanned him constantly. As he did so, Kapiñjala thought "Truly it is a curious illness that has befallen him. Or by what skill may he yet live? His life must be preserved by any means good or bad. This disease of love admits of no delay. I will go to her and tell her his state" (121).

Vaiṣampāyana's body was dried up by love's fire. He was mentally upset by disappointment in love. He says "I have no power over myself and I am as it were, nailed to the spot and cannot go with you." The king explains in this manner "Yet the mind of the wisest is made turbid by grief as the Mānasa lake in the rainy season and their sight is destroyed. Who is there in this world who is not changed by youth? Let him be brought hither. Then we can do as is befitting." Mahāśveta's description of Vaiṣampāyana reads: "Here I behold a young Brahmin like into thee gazing hither and thither with vacant glance. But, at the sight of me, his eyes were forced on me alone as if, though unseen before, he recognised me, though a stranger, he had long known me and gazing at me like one mad or possessed, he said at last "If thou deign not to bestow thyself on me, the moon and love will slay me". Mahāśvetā, choked by wrath, scolded him, cursed him and prayed to the moon. "Then straight away, the youth fell lifeless" (185-194).

*The feminine sex too, was equally subject to love sickness :*  
Mahāśvetā already lovesick was further upset by the letter

received from her lover. She felt as if she lost her way or lost the bearings. She was like a blind man on a dark night or a dumb man, whose tongue was cut (114).

The princess tells Taralikā that her mind is confused and her senses bewildered with uncertainty (123). As the moon begins to rise on the eastern horizon the Princess says, "My heart cannot bear it. Its rising is now like a shower of coals to one consumed by fever, or a fall of snow to one ill from cold, or the bite of a black snake to one faint with the swallowing of poison."

A swoon closed her eyes—like the sleep brought by moon light. "Soon, however, she regained consciousness, by means of the fanning and sandal unguents. Taralikā, also pressed the moist moon-stone to the brow of the Princess as an aid to treatment (124). But still her limbs were yet unsteady with weakness of swooning and as she rose she had to lean on Taralikā. Her eyes were throbbing presaging ill (125). Taralikā appears to be an expert nurse for first aid—she accompanied the patient "holding powders, perfumes, unguents, betel and various flowers" and the princess also kept ready a napkin wet with the sandal ointment which had been applied in her swoon (126).

*King Candrāpīda contemplates thus:* "This evil love has a power hard alike to cure and to endure. For even great men, when overcome by him, regard not the course of time but suddenly lose all courage and surrender life. Yet all hail to Love, whose rule is honoured throughout the three worlds! (139).



## THE BIRDS AND BEASTS IN KĀLIDĀSA

BY

T. CHANDRASEKHARAN

I PROPOSE to confine myself in this paper to an appreciation of Kālidāsa's treatment of the birds and beasts in as brief a manner as possible. I have not included in the list the Bhramara or bee as the zoologists classify it under insects and not under birds. This classification is accepted by Kālidāsa also—

पदं सहेतुं भ्रमरस्य पेलवं शिरीषपुष्पं न पुनः पतत्रिणः । K. V. 4.

In the case of some of the animals, only a casual mention is made by the poet. Following the etiquette of the poets, he has referred to a good number of birds and beasts and their qualities which are known to us only through epics and Purāṇas like the divine elephants and serpents, the different avatārs of Viṣṇu, gems on the hoods of serpents, horses of Indra and of the Sun, Śarabha, Śiva's decorations with serpents, Garuḍa, Gavaya etc. Some of the traits of the animals known to us are, by poetic convention, standardised and held out as ideal upamāna ; and Kālidāsa has made use of these ideals of comparison to the fullest extent—gait compared to that of the elephant and of the swan, eyes compared to those of the deer and to fish etc. I have not endeavoured to give a picture of these as it is not possible to deal with them within a limited time. My aim has been to give an appreciation of various situations and aspects of animal life as depicted by Kālidāsa.

The following is a complete list of the birds and beasts referred to by Kālidāsa ;

1. Swan हंस, 2. Parrot सारिका, 3. Cuckoo कोकिल, 4. Crow वायस, 5. Cātaka, 6. Cakravāka, 7. Cakora, 8. Crane बलाक, 9. Sārāsa, 10. Garuḍa, 11. Hawk श्येन, 12. Vulture गृध्र, 13. Dove कपोत, 14. Goose Kādamba, 15. Deer मृग, 16. Cow गो, 17. Bull ककुब्जान्, 18. Buffalo महिष, 19. Horse अश्व, 20. Gavaya, 21. Lion सिंह, 22. Tiger व्याघ्र, 23. Boar बराह, 24. Bear ऋक्ष, 25. Elephant गज, 26. Jackal शिव, 27. Monkey वानर, 28. Camel उष्ट्र, 29. S'arabha, 30. Peacock मयूर.

Curiously enough we do not find in this list the dog, cat, ass, cock and hen, though they are domestic animals. There are only two latent or indirect references to the dog in his works, श्वगणि in *Raghavamsa* IX. 53 and a corrupt reading श्वगणदुग्धः instead of शकुनिलुब्धकैः in the second act of the *Sakuntala*, where the jester complains of the hardships of life in a forest. Even here only the hunters accompanied by packs of dogs are mentioned.

Kālidāsa is at his best in describing the life in an *Āsrama* which abounds in tame birds and animals like the parrot, swan, deer, cow and peacock. Horses and elephants, which are more common in palaces and cities, have also received equal attention from his pen, as they formed part of the paraphernalia of the kings, who looked after the safety of the sages by making courteous calls on them in their *Āsramas*.

But the dog and the cat have been referred to in the *Mahābhārata* on various occasions. Even a dog is described as following Dharmaputra to the Heaven—nay, Dharmaputra was prepared to forsake Heaven itself if the dog also were not permitted to accompany him. In the *Rāmāyaṇa* too, we find stray references to them. Bāṇa gives a long and vivid description of the dog ; but it is only incidental to his description of the hunter and Bhairavācārya. Māgha makes mention of the cat in the third Sarga, Verse 51.

मार्जारमप्यायतनिधलाङ्गं यस्यां जनः कृत्रिममेव मेने ।

Bhoja compares Sītā in the midst of the Rākṣasis in the *Asokavana* to a flower-garland removed by a dog from the temple, mistaking it for a piece of flesh and dropped in the cemetery.

मालां देवकुलादिवामिषधिया क्षिप्तां श्मशाने शुना ।

(Campū Rāmāyaṇa-Sundarakāṇḍa—17).

Kālidāsa has lavished his talents on the description of the deer. He has practically given a sketch of its life-history, beginning with its birth, dwelling on its rearing, and ending with its death at the hands of hunters and wild animals. Sākuntalā, on the occasion of her departure to her husband's palace, makes a special appeal to her foster-father, Kaṇva (Kasyapa), to send word to her after the easy delivery of a child to the deer which is pregnant—

तात, एषोऽजपर्यन्तचारिणी गर्भमन्थरा मृगवधूः यदा अनघप्रसवा भवति,  
तदा मम कमपि प्रियनिवेदयितृकं विसर्जयिष्यथ । S' IV.

The deer are very dear to the sages who develop fatherly affection for them to such a degree that they allow the *kusa* grass, intended for sacrificial purposes, to be eaten by them, which even drop the umbilical cord on their laps after delivery.

क्रियानिमित्तेष्वपि वत्सलत्वादभग्नकामा मुनिभिः कुशेषु ।

तदङ्गशय्याच्युतनाभिनाला कञ्चिन्मृगीणामनघा प्रसूतिः । R. V-7.

These young ones are brought up by the women-folk of the *Āśrama*. The young deer cluster round them, obstructing the door of the hermitages and demanding the distribution of the corn, even as young children would cling to their mothers, preventing them from attending to their duties until their desires are satisfied.

आकीर्णमृषिपत्नीनामुदजद्वारोधिभिः ।

अपत्यैरिव नीवारभागधेयोचितैर्मृगैः ॥ R. I. 50.

The sages live with them as if they were their companions in life.

चरन्मृगैः सार्धमृषिर्मघोना । R. XIII-39.

मृगैरजर्यं जरसोपदिष्टमदेहवन्धाय पुनर्वन्ध । R. XVIII-7.

They should under no circumstances be angry with them.

अपि प्रसन्नं हरिणेषु ते मनः करस्थदर्भप्रणयापहारिषु । K. V-35.

The deer enter *Asramas* freely even to the *अग्निघागर* where sacrificial fires are kept alive.

मृगवर्तितरोमन्धमुटजाङ्गणभूमिषु । R. I-52.

सायं मृगाध्यासितवेदिपार्श्वे स्वमाश्रमं शान्तमृगं निनाय

R. XIV-79.

आविशद्भिरुटजाङ्गणं मृगैः । K. VIII-38.

The sages often help the deer in scratching their bodies with their hands, and this act of theirs is regarded as highly religious as wearing the *rudrakṣamala* and the cutting of the *kusa* grass.

एषोक्षमालाबलयं मृगाणां कण्डूयितारं कुशसूचिलावम ।

सभाजनं मे भुजमूर्ध्वबाहुः सन्व्येतरं प्राध्वमितः प्रयुक्ते ॥ R. XIII-43.

Sometimes the male deer assists the female deer in scratching ;

शृङ्गेण च स्पर्शनिमीलिताक्षीं मृगीमकण्डूयत कृष्णसारः । K. III-36.

or the female deer rubs his eyes against the horns of its mate.

शृङ्गे कृष्णमृगस्य वामनयनं कण्डूयमानां मृगीम् । S. VI-17.

They have got a keen ear for music.

मैथिलीतनयोद्गीतनिःस्पन्दमृगमाश्रमम् । R. XV-37.

सकृद्विमानपि हि प्रयुक्तं माधुर्यमीष्टे हरिणान् ग्रहीतुम् ।

R. XVIII-13.

The deer in the penance-grove is not frightened by noise

विश्वासोपगमादभिन्नगतयः शब्दं सहन्ते मृगाः । S. I-13.

and it should not be killed by kings who go out for hunt.

आश्रममृगोऽयं न हन्तव्यः । S. I.

They always raise their heads to look anxiously at their human companions. उत्सुकसारङ्गा (R. XII. 24) उन्मुखकृष्णसाग R. XIII. 34, R. XV. 11. उत्कण्ठमृगे R. XI-23. They become so intimate with women in the *Āśrama* that they place their face close to theirs to have a comparison of the eyes.

अरण्यबीजाञ्जलिदानलालितास्तथा च तस्यां हरिणा विशश्वसुः ।

यथा तदीयैर्नयनैः कुतूहलात् पुरःसखीनामभिमीत लोचने ॥ K. V-15.

Besides eating the *kusa* and *nāvāra*, they taste the *kandali* and drink deep the fragrant air.

नीपं दृष्ट्वा हरितकपिशं केसरैरर्धरूढै-

राविर्मूतप्रथममुकुलाः कन्दलीश्चानुकच्छम् ।

जग्ध्वारण्येष्वधिकसुरभिं गन्धमाप्राय चोर्व्या-

सारङ्गास्ते जललवमुचः सूचयिष्यन्ति मार्गम् ॥ M. I-21.

After grazing they resort to shady places and chew the cuds.

छायाबद्धकदम्बकं मृगकुलं रोमन्धमभ्यस्य तु । S. II-6.

Their gratitude and tie of friendship indeed deserve emulation at the hands of all persons. If any calamity happens to their friends, they desist from eating the grass, overwhelmed by grief for their suffering and try to help them as best as they can.

मृग्यश्च दर्भाङ्कुरनिर्व्यपेक्षाः तवागतिज्ञं समबोधयन्मासु ।

व्यापारयन्त्यो दिशि दक्षिणस्यामुत्पद्मराजीनि विलोचनानि ॥

R. XIII-25.

नृत्यं मयूराः कुसुमानि वृक्षा दर्भानुपाचान् विजहूर्हरिण्यः ।

तस्याः प्रपन्ने समदुःखभावमत्यन्तमासीद्वृद्धितं वनेऽपि ॥ R. XIV-69.

When Śakuntalā leaves the forest, the deer brought up by her drops down the grass from its mouth on account of sorrow at the thought of separation from her and obstructs her path.

उद्धलितदर्भकवला मृग्यः । S. IV-11.

यस्य त्वया व्रणविरोपणमिङ्गुदीनां तैलं न्यषिच्यत मुखे कुशसूचिविद्धे ।

श्यामाकमुष्टिपरिवर्धितको जहाति सोऽयं न पुत्रकृतकः पदवीं मृगस्ते ॥

S. XIV-13.

The wild deer migrate in groups in the forest, eating the grass, led by the male black antelope, with the young ones hindering the path of their mother who is suckling them.

तस्य स्तनप्रणयिभिर्मुहुरेणशवैर्व्याह्न्यमानहरिणीगमनं पुरस्तात् ।

आविर्बभूव कुशगर्भमुखं मृगाणां यूथं तदग्रसरगर्वितकृष्णसारम् ॥ R. IX-55.

अस्यान्तिकमायान्ती शिशुना स्तनपायिना मृगी रुद्धा ।

तामयमनन्यदृष्टिर्मुग्धवीवो विलोकयति । V. IV-32.

They are sometimes dispersed by frightened elephants.

मूर्तो विन्नस्तपस इव नो भिन्नसारङ्गयूथो

धर्मारण्यं प्रविशति गजः स्यन्दनालोकभीतः । S. I-29.

They are pursued in hunt by the hunters.

यद्वायुरन्विष्टमृगैः किरातैः K. I-15.

A beautiful description of the deer-hunt is given in the *Raghuvamśa*. They are dispersed in all directions.

तत्प्रार्थितं जवनवाजिगतेन राज्ञा तूणीमुखोद्धतशरेण विशीर्णपङ्क्तिः ।

श्यामीचकार वनमाकुलदृष्टिपातैर्वारितोत्पलदलप्रकरैरिवाद्रैः ॥ R. IX-56.

When the arrow is aimed at a male deer, its wife covers him with its own body, thus offering protection to it even at the cost of its own life. But the king refrains from discharging the aimed arrow by reason of himself being a lover of women.

लक्ष्मीकृतस्य हरिणस्य हरिप्रभावः प्रेक्ष्य स्थितां सहचरीं व्यवधाय देहम् ।

आकर्णकृष्टमपि कामितया स धन्वी बाणं कृपामृदुमनाः प्रतिसंजहार ॥

R. IX-57.

The other deer also are spared as their tremulous eyes remind him of his beloved having similar eyes.

तस्यापरेष्वपि मृगेषु शरान्मुमुक्षोः

कर्णान्तमेत्य बिभिदे निबिडोऽपि मुष्टिः ।

लासातिमात्रचटुलैः स्मरयत्सु नेत्रैः

प्रौढप्रियानयनविभ्रमचेष्टितानि ॥ R. IX-58.

This last idea is expressed in a slightly different form in S. II-3.

न नमयितुमधिज्यमस्मि शक्तो धनुरिदमाहितसायकं मृगेषु ।

सहवसतिमुपेत्य यैः प्रियायाः कृत इव मुग्धबिलोकितोपदेशः ॥

They run in joy against the wind on grounds strewn with dry leaves with their vision dimmed by the fall of the pollen dust into their eyes.

मृगाः प्रियालद्रुममञ्जरीणां रजःकर्णैर्विभ्रितदृष्टिपाताः ।

मदोद्धताः प्रत्यनिलं विचेरुर्वनस्थलीर्मर्मरपत्रमोक्षाः ॥ K. III-31.

They are fast runners, remaining at the time of running more in the air than on the earth.

ग्रीवाभङ्गाभिरामं मुहुरनुपतति स्यन्दने बद्धदृष्टिः

पश्चार्धेन प्रविष्टः शरपतनभयाद्भ्रूयसा पूर्वकायम् ।

दमैरर्धावलीढैः श्रमविवृतमुखमंशिभिः कीर्णवर्त्मा

पश्योदग्रप्लुतत्वाद्वियति बहुतरं स्तोकमुर्व्यां प्रयाति ॥ S. I-7.

This is an oft-quoted famous verse appreciated by all critics.

The enemy of the wild deer is the tiger. It cannot afford to wag its tail before a tiger.

मृग्याः परिभवो व्याघ्रघामित्यवेहि त्वया कृतम् । R. 12-37.

It usually meets with its death at the hands of this foe.

सद्यो हतन्यङ्कुभिरस्रदिग्धं व्याघ्रैः पदं तेषु निधीयतेऽद्य । R. XVI-50.

There are different varieties of the deer, Camarī, proud of its tail, Musk-deer proud of its musk, Khaḍga, proud of its lofty horns etc., all of which are mentioned by Kālidāsa. Their eyes are the standards of comparison for the eyes of women, their hide is worn by sages and used as mats. Thus Kālidāsa has given us a vivid picture of every aspect of the life of a deer.

Next in importance comes the cow. Everything about the cow is holy and useful for a person. The dust which comes into contact with its hoofs becomes sanctified to such a degree that it becomes an agent of purification.

रजःकणैः खुरोद्धूतैः स्पृशद्भिर्गात्रमन्तिकात् ।

तीर्थाभिषेकजां शुद्धिमादधाना महीक्षितः ॥ R. I-85.

तस्याः खुरन्यासपवित्रपांसुमपांसुलानां धुरि कीर्तनीया ।

मार्गं मनुष्येश्वरधर्मपत्नी श्रुनेरिवार्थं स्मृतिरन्वगच्छत ॥ R. II-2.

As Āpad-Dharmas, Manu has prescribed a variety of baths, one of which is called Vāyavya, which is only the besmearing of the body with the dust raised by the hoofs of the cow.

आग्नेयं भस्मना स्नानमवगाढं तु वारुणम् ।

आपोहिष्ठेति च ब्राह्मं वायव्यं गोरजः स्मृतम् ॥

To its urine are attributed not only the capacity to purify others but also magical powers. Wiping his eyes with it, Raghu was able to perceive the invisible God Indra who was carrying away the sacrificial horse that was entrusted to his care by his father Dilipa.

तदङ्गनिस्यन्दजलेन लोचने प्रमृज्य पुण्येन पुरस्कृतः सताम ।

अतीन्द्रियेष्वप्युपपन्नदर्शनो बभूव भावेषु दिलीपनन्दनः ॥ R. III-41.

They vie with the Sun's rays to purify the directions by their contact.

सञ्चारपूतानि दिगन्तराणि कृत्वा दिनान्ते निलयाय गन्तुम् ।

प्रचक्रमे पल्लवरागताभ्रा प्रभा पतङ्गस्य मुनेश्च धेनुः ॥ R. II-15.



Its luke-warm milk flowing out of its own accord at the sight of its calf is as sacred as the अवभृताम्ना at the end of a sacrifice.

भुवं कोष्णेन कुण्डोष्णी मेघेनावभृतादपि ।

प्रसवेनावभिवर्षन्ती वत्सालोकप्रवर्तिना ॥ R. I-84.

Even its sight is holy. शुभदशना (R. I-86). Every householder should possess the cow as it is useful in accomplishing the worship of the Gods, Manes and the Guests.

तां देवतापित्रितितिक्रियार्थाम् । R. II-16.

It deserves *Pradakṣiṇa* and worship.

प्रदक्षिणीकृत्य पयस्विनीं तां सुदक्षिणा साक्षतपात्रहस्ता ।

प्रणम्य च नर्च विशालमस्याः शृङ्गान्तरं द्वारमिवार्थसिद्धेः ॥ R. II-21.

*Pradakṣiṇa* of a cow with its calf is on a par with the *Pradakṣiṇa* of the sacred fire, Preceptor and Preceptor's wife, in augmenting one's powers.

प्रदक्षिणीकृत्य हुतं हुताशमनन्तरं भर्तुरनुवर्ती च ।

धेनुं सवत्सां च नृपः प्रतस्थे सन्मङ्गलोदग्रतरप्रभावः ॥ R. II-71.

The ways of propitiating the cow are described by Kālidāsa. Tender grass, sweet in taste, should be offered. It should be scratched all over the body gently. The forest flies approaching them should be warded off. It should be allowed to pursue its own path without any restriction.

आस्वादवद्धिः कवलैः नृणामां कण्डूयनैर्दशनिवारणैश्च ।

अव्याहतेः स्वैरगतैः स तस्याः सम्राट् समाराधनतत्परोऽभूत् ॥ R. II-5.

Sudakṣiṇā is asked to worship the cow in the morning and follow it up to the penance-grove when it leaves the *Āsrama* for grazing and welcome it in the evening by waiting in an advanced distance for its return.

बधूर्भक्तिमती चैनामर्चिताया तपोवनात् ।

प्रयता प्रातरन्वेतु सायं प्रत्युद्ब्रजेदपि ॥ R. I-90.

Dilipa is asked to follow the cow Nandinī in moving about, halting, taking rest by sitting and drinking water.

प्रस्थितायां प्रतिष्ठेयाः स्थितायां स्थितिमाचरेः ।

निषण्णायां निषीदास्यां पीताम्भसि पिबेरपः ॥ R. I-89.

After eating the grass to the heart's content they sit in the midst of the fields undisturbed ;

स्वस्थस्थितप्रचुरगोकुलशोमितानि ॥ Rtu. III-16.

and return to the hermitages in the evening.

आश्रमाः प्रविशदभ्यधेनवो विभ्राति श्रियमुदीरिताग्रयः K. VIII-38.

Only after feeding the calf and reserving the necessary quantity for the oblation, the milk of the cow can be used for personal consumption. .

वत्सस्य होमार्थविवेश्व श्रेयमृषेरनुज्ञामधिगम्य मातः ।

औषस्यमिच्छामि तवोपभोक्तुं षष्ठांशमुर्व्या इव रक्षितायाः ॥ R. II. 66.

On occasions of festivities like coronation, the cow is not milked, so that its entire milk may be drunk by its calf.

बन्धच्छेदं स बद्धानां वधार्हणामवध्यताम् ।

धुर्याणां च धुरो मोक्षमदोहं चादिशत् गवाम् ॥ R. XVII-19

As it is not possible to give a detailed account of all the animals referred to by Kālidāsa, a few salient features about some of them may be given. The bull ककुक्षान् or वृष is always described as practising वप्रक्रीडा on the banks of the rivers.

मदोदग्राः ककुक्षन्तः सरिता कूलमुद्रजाः ।

लीलाखेलमनुप्रापुः महोक्षाः तस्य विक्रमम् । R. IV-22.

धारास्वनोद्गारिदरीमुखोऽसौ शृङ्गाग्रलग्नान्बुदवप्रपङ्कः ।

बध्नाति मे बन्धुरगात्रि चक्षुर्दमः ककुक्षानिव चित्रकूटः ॥ R. XIII-47.

They split the rocks with the hooves and make a terrible roar in reply to that of the lion, frightening the Gavaya.

तुषारसंधानशिला. खुगाग्रैः समुल्लिखन् दर्पकलः ककुब्धान् ।

दृष्टः कथंचित् गवयैर्विविधैरसोढसिहध्वनिरुल्लनाद ॥ K. I-5.

The Vidūṣaka, in the *Malavikāgnimitra* sleeping seated, is compared to the bull in the market sleeping. विपणिगतो वृषभ इव विस्त्रब्धः आर्यगौतमः आसीन एव निद्रायते

The buffalo strikes its horns against the waters of the pond.

वन्यैरिदानीं महिषैस्तदम्भः शृङ्गाहनं क्रोशति दीर्घिकाणाम् । R. XVI-13.

गाहन्ता महिषा निपानसलिलं शृङ्गैर्मुहुस्ताडितम् । S. II-6.

It is also killed by kings in hunts.

नेनाभिघातरभसस्य विकृप्य पत्नी वन्यस्य नेत्रविवरे महिषस्य मुक्तः ।

निर्भिद्य विग्रहमशोणितलिसपुङ्खस्तं पातयां प्रथममास एपात पश्चात् ॥

R. IX-61.

Horses are said to be born from a particular cave of the Himalayas.

यत्राश्वा बिलयोनयः K. VI-39.

They are delighted with the chanting of the *Sāma Veda* which is regarded as one of its seven sources of birth.

सामभि सहचराः सहस्रशः स्यन्दनाश्वहृदयङ्गमस्वनैः । K. VIII-41.

To refresh themselves after long journey they roll on the ground and shake their shoulders to be rid of the dust.

विनीताध्वश्चमास्तस्य सिन्धुतीगविचेष्टनैः ।

दधुवुर्वाजिनः स्कन्धान् लग्नकुङ्कुमकेसरान् ॥ R. IV-67.

Rock-salt is given to them in the early morning to be licked by them.

वक्त्रोष्मणा मलिनयन्ति पुरोगतानि लेब्धानि सैन्धवशिलाशकलानि बाहाः ।

R. V-73.

On the eve of setting out on an expedition, the horses in the army are worshipped with *Nirājanā*.

तस्मै सम्यग्वृतो बहिर्बाजिनीराजनाविधौ । R. IV-25.

A very good description of its running is given in the *Sakuntala*.

मुक्तेषु गश्मिषु निरायतपूर्वकाया निष्क्रम्यचामरशिखा निभृतोर्ध्वकर्णाः ।  
आस्मोद्धतैरपि रजोभिरलङ्घनीया धावन्त्यमी मृगजवाक्षमयैव रथ्याः ॥

S. I-8.

On account of maintaining the same high speed the Cāmara on its head remains long and steady as if in a picture.

चित्रन्यस्तमिवाचलं हयशिरस्यायामवच्छामरं

यद्यद्ये च समं स्थिता ध्वजपटः प्रान्ते च वेगानिलात् । V. I-4.

As a contrast, the description of the horse while descending is given in the *Kumārasambhava*.

सोऽयमानतशिरोधरैर्हर्यैः कर्णचामरविधट्टिनक्षणैः ।

अस्तमेति युगभुमकेसरैः संनिधाय दिवसं महोदधौ ॥ K. VIII-42.

The famous *mihavalokan* which consists of lying, undaunted, in the midst of disturbing elements and looking back by turning the head, is referred to.

शशंस तुर्यसत्त्वानां सैन्यघोषेऽप्यसंभ्रमम् ।

गुहाशयानां सिंहानां परिवृत्त्यावलोकितम् ॥ R. IV-72.

The lions strike the elephants on their heads with their claws.

नखाङ्कुशाघातविभिन्नकुम्भाः । R. XVI-16.

The hunters pursue them by the path indicated by the strewn pearls that had stuck to their claws while striking on the heads of elephants.

विदन्ति मार्गं नखरन्ध्रमुक्तैर्मुक्ताफलैः केसरिणां किराताः । K. I-6

The hunting of the tiger is described in the *Raghuvamsa*.

व्यघ्रानभीरभिमुखोत्पतितान् गुहाम्यः फुल्लासनाप्रविटपानिव वायुरुणान् ।  
शिक्षाविशेषलघुहस्ततया निमेषात् तूणीचकार शरपूरितवक्रन्ध्रान् ॥

R. IX-63.

The wild boar spends the 'hot days of the summer by plunging itself into the waters of the pond, which they leave only after the fall of the dusk.

स पल्वलोत्तीर्णवराहयूथानि । R. II-17.

उत्तरन्ति विनिकीये पल्वलं गाढपङ्कमतिवाहितातपाः ।

दंष्ट्रिणो वनवराहयूथपाः दष्टभङ्गुरविसाङ्कुरा इव ॥ K. VIII-350.

They are fond of the *musta* grass.

विस्मयं क्रियतां वराहपतिभिर्मुस्ताक्षतिः पल्वले । S. II-6.

A picture of its hunting is given in the *Raghuvamsa*.

उत्तस्थुषः शिशिरपल्वलपङ्कमध्यान्मुस्ताप्ररोहकबलावयवानुकीर्णम् ।

जग्राह स द्रुतवराहकुलस्य मार्गं सुव्यक्तमार्द्रपदपङ्क्तिभिरायताभिः ।

R. IX-59.

तं बाहनादवनतोत्तरकायमीषद्विध्यन्तमुद्धृतसटाः प्रतिहन्तुमीषुः ।

नात्मानमस्य विविदुः महमा वराहाः वृक्षेषु विद्धमिषुभिर्जघनाश्रयेषु ॥

R. IX-60.

The divine elephants, eight in number, are said to have sprung from the *Sāma Veda*.

सुरद्विपानामिव सामयोनिभिर्भोजोऽष्टधा विप्रससार वंशः । R. XVI-3.

Its temple is said to split when it attains the proper age of maturity.

कटप्रभेदेन करीव पार्थिवः । R. III-37.

The rut flows from its body in seven ways.

असूययेव तन्नागाः सप्तधैव प्रसुसुवुः । R. IV-23.

They are caught in pits in the forest.

रोधांसि निम्नन्नवपातमग्नः करीव वन्यः परुषं ररास । R. XVI-78.

They generally have a chain round their necks.

नास्रवत्करिणां प्रैवं त्रिपदीछेदिनामपि । R. IV-48.

There are separate treatises on गजशास्त्र written in the usual Sūtra style.

विनीतनागः किल सूत्रकारैः । R. VI-27.

Bells are hung on either side of it, which announce in advance its movement.

बिलोलघण्टाकणितेन नागः । R. VII-41.

It does not like to be tied to a post.

सोढुं न तत्पूर्वमवर्णमीशे आलानिकं स्थाणुमिव द्विपेन्द्रः ।

R. XIV-38.

It should have its daily bath in the pond or lake. Otherwise it will suffer from pain in the stomach.

अरुन्तुदमिवालानमनिर्वाणस्य दन्तिनः । R. I-71.

It takes delight in playing the Vaprakṛiḍā by butting against the banks of rivers with its tusks.

वप्रक्रीडापरिणतगजप्रेक्षणीयं ददर्श । M. I-2.

अभ्यस्यन्ति तटाघातं निर्जितैरावता गजाः । K. II-50.

To scratch its body having a very hard skin त्वचि कर्कशत्वं it rubs it usually against the Sarala trees which break exuding a fragrant milky juice.

कण्डूयमानेन कटं कदाचिद्वन्यद्विपेनोन्मथिता त्वगस्य । R. II-37.

कपोलकण्डूः करिभिर्विनेतुं विघट्टितानां सरलद्रुमाणाम् ।

यत्र स्रुतक्षीयतया प्रसूनः सानूनि गन्धः सुरभीकरोति ॥ K. I-9.

Its body is decorated with lines of white ash.

भक्तिच्छेदैरिव विरचितां भूतिमङ्गे गजस्य । M. I-19.

भक्तिभिर्बहुविधाभिरर्पिता भाति भूतिरिव मत्तहस्तिनः । K. VIII-69.

Red round spots, known as Padmakas, are found on its body indicating its age.

भूर्जत्वचः कुञ्जरबिन्दुशोणाः । K. I-7.

The female elephant waits on its mate with lotus stalks to eat and mouthful of water to drink.

करेणुभिर्दत्तमृणालभङ्गाः । R. XVI-16.

ददौ रसात्यङ्गजरेणुगन्धि गजाय गण्डूषजलं करेणुः । K. III-37.

Two elephants are trained to give a show of their fight with a wall between them. (raised platform.)

जयश्रीरन्तरा वेदिर्मत्तवारणयोरिव । R. XII-93.

Except in battlefields they should not be killed.

तमापतन्तं नृपतेरवध्यो वन्यः करीति श्रुतवान्कुमारः । R. V-50.

नृपतेः प्रतिषिद्धमेव तत कृतवान्पङ्क्तिरथो विलङ्घ्य यत । R. IX-74.

A person of sturdy growth is often compared to a wild elephant.

गिरिचर इव नागः प्राणमारं विभर्ति । S. II-4.

A good picture of an elephant, emerging from a river, to attack an army, is given in the *Raghuvamśa* V. 43-48.

The jackal is a carnivorous animal.

उपान्तयोर्निष्कुषितं विहङ्गैराक्षिप्य तेभ्यः पिशितप्रियापि ।

केयूरकोटिक्षिततालुदेशा शिवा भुजच्छेदमपाचकार ॥ R. VII-50.

Its yelling if frightful,

शिवा चोरस्वना । R. XII-39.

and indicates a bad omen.

भास्करश्च दिशमध्युवास यां तां श्रिताः प्रतिभयं ववासिं ।  
क्षत्रशोणितपितृक्रियोचितं चोदयन्त्य इव भार्गवं शिवाः ॥ R. XI-61.

They emit phosphorescent light from their mouth.

नदन्मुखोल्काविचितामिषाभिः संवाह्यते राजपथः शिवाभिः ।

R. XVI-12.

In addition to the reference to the Vānaras which formed part of S'rī Rāma's army, there are two references to the monkey in Kālidāsa's works. It pulls out the creepers of the garden and destroys them.

वन्यैः पुलिन्दैरिव वानरैस्ताः क्षिप्यन्त उद्यानलता मदीयाः । R. XVI-19.

During the summer it resorts to the bowers of creepers on the mountains.

कपिकुलमुपयाति क्लान्तमद्रेर्निकुञ्जम् । Rtu. I-23.

There is a solitary reference to the camel, on the back of which, the pieces of gold given to Kautsa by Raghu, were transported to his abode.

अथाष्ट्रवामीगतवाहितार्थं । R. V-32.

The Yakṣa advises the cloud to scatter away the S'ara-bhas in a defiant attitude by pelting them with showers of hail-stones.

ये संरम्भोत्पतनरभसाः स्वाङ्गभङ्गाय तस्मिन्  
मुक्ताध्वानं सपदि शरभा लङ्घयेयुर्भवन्तम् ।  
तान्कुर्वीथास्तुमुलकरकावृष्टिपातावकीर्णान्  
के वा न स्युः परिभवपदं निष्फलरम्भयत्नाः ॥ M. I-57.

In summer it draws water from the wells.

शरभकुलमजिह्वं प्रोद्धरत्यम्बुकूपात् । Rtu. I-23.



The peacock has a special stand placed on the tops of trees or poles. It dances to the tāla of women or tabor.

तन्मध्ये च स्फटिकफलका काञ्चनी वासयष्टि-

मूले बद्धा मणिभिरनतिप्रौढवंशप्रकाशैः ।

तालैः शिञ्जावलयसुभगैर्नर्तितः कान्तया मे

यामध्यास्ते दिवसविगमे नीलकण्ठः सुहृद्वः ॥ M. II-19.

वृक्षेशया यष्टिनिवासभङ्गान्मृदङ्गशब्दापगमादलास्याः । R. XVI-14.

Womens' hair decorated with flowers is compared to the plume of feathers of the peacock.

शिखिनां बर्हभारेषु केशान् । M. II-44.

Das'aratha spared it in the hunt as it reminded him of his wives' hair.

अपि तुरगसमीपादुत्पतन्तं मयूरं न स रुचिरकलापं बाणलक्ष्मीचकार ।

सपदि गतमनस्कश्चित्रमाल्यानुकीर्णे रतिविगलितबन्धे केशपाशे प्रियायाः ।

R. IX-67.

The rainy season makes it dance to the thunder of clouds.

धौतापङ्गं हरश्शशिरुचा पावकेस्तं मयूरं पश्चादद्रिग्रहणगुरुभिर्गजितैर्नर्तयेथाः ।

M. I-47.

मवृत्तनृत्यं कुलमद्य बर्हिणाम् । Rtu. II-6.

Even on hearing the sound of the conch it begins to dance.

कलापिनामुद्धतनृत्यहेतौ । R. VI-9.

The षड्जस्वर is said to resemble its note.

षड्जसंवादिनीः केकाः द्विषा भिन्नाः शिखण्डिभिः । R. I-39.

✓ Kālidāsa's treatment of birds is not so vast and varied as his treatment of the beasts. The swan, white in colour, is the famous *upamāna* for fame which is unsullied.

हंसभेजीषु तारासु कुमुद्वत्सु च वारिषु ।

विभूतयस्तदीयानां पर्यस्ता यशसामिष ॥ R. IV-19.

When the swans become mixed with the Kādambas, bluish in colour, the whole group becomes an apt illustration for the confluence of the waters of the Ganges and the Jumna.

कचित्स्रगानां प्रियमानसानां कादम्बसंसर्गवतीव पङ्क्तिः । R. XIII-55.

The gait of women is compared to the gait of swans.

कलहंसीषु मदालसं गतम् । R. VIII-59.

सा राजहंसैरिव सन्नताङ्गी गतेषु लीलाञ्छितविक्रमेषु ।

व्यनीयत प्रत्युपदेशलुब्धैरादित्सुमिर्नूपुरशिञ्जितानि ॥ K. I-34.

At the approach of the rainy season they start for the Mānasa lake, taking with them sufficient stock of food in the form of lotus stalks.

आकैलासाद्विसकिसलयच्छेदपाथेयवन्तः

संप्रत्यन्ते नभसि भवतो राजहंसाः सहायाः ॥ M. I-11.

On their way they have to pass through the कौञ्चरन्ध्र

हंसद्वारं भृगुपतियशोवर्त्म यत्कौञ्चरन्ध्रम् । M. I-60.

At the commencement of the autumn they come back to their usual abodes in the Ganges and other rivers and lakes.

तां हंसमाला शरदीव गङ्गाम् । K. I-30.

The parrots have sweet voice.

पृच्छन्ती वा मधुरवचनां शारिकां पञ्जरस्थाम् । M. II-25.

They are clever in imitating and repeating the words of men.

अयमपि च गिरं नः त्वत्प्रबोधप्रयुक्तामनुवदति शुक्ले मञ्जुवाक् पञ्जरस्थः ।

R. V-74.

On occasions of great joy, as when a king ascends the throne, they are set at liberty.

क्रीडापतत्रिणोऽप्यस्य पञ्जरस्थाः शुकादयः ।

लब्धमोक्षाः तदादेशावथेष्टगतयोऽभवन् ॥ R. XVII-20.

The Kokilā also is gifted with a sweet voice, which is a standard of comparison.

कलमन्यभृतासु भाषितम् । R. VIII-59.

कोकिलानञ्जुवादिनीम् । R. XII-39.

Pārvatī's voice is described to be so sweet that, when compared with the voice of the Kokilā, the latter becomes the harsh note arising out of an improperly tuned lute.

अप्यन्यपुष्टा प्रतिकूलशब्दा श्रोतुर्वितन्त्रीरिव ताड्यमाना । K. I-45.

It kindles love in the minds of people,

परभृताविरुतैश्च विलासिनः स्मरबलैर्बलैकरसाः कृताः । R. IX-43.

and is the messenger of love.

रतिदूतिपदेषु कोकिलां मधुरालापनिसर्गपण्डिताम् । K. IV-16

It eats the mango sprouts and Cupid speaks through its voice.

चूताङ्कुरास्वादकषायकण्ठः पुंस्कोकिलो यन्मधुरं चुकूज ।

मनस्विनीमानविघातदक्षं तदेव जातं वचनं स्मरस्य ॥ K. III-32.

The only reference to the crow is at the time of the narration of the काकाभुरवृत्तान्त in the twelfth Sarga of the *Raghuvamśa*.

The Cātaka can drink water only when it rains and hence it requests the cloud to shower rain when it is afflicted with thirst.

सोऽहं तृष्णातुरैर्वृष्टिं विद्युत्त्वानिव चातकैः । K. VI-27.

It is very clever in catching the drops of rain water.

अम्बोविन्दुग्रहणचतुरांश्चातकान्वीक्षमाणः । M. I-22.

It praises the cloud to get water.

प्रवृद्ध इव पर्जन्यः सारङ्गैरभिनन्दितः R. XVII-15.

शामध्यायं नदति मधुरं चातकस्ते सगन्धः । M. I-10.

Only those clouds pregnant with water are approached by it,

अम्बुगर्भो हि जीमूतश्चातकैरभिनन्दते । R. XVII-60.

and not the dry empty white clouds of the autumn.

शरद्धनं नार्दति चातकोऽपि R. V-17.

The love of Cakravāka birds is the ideal for the mutual love of a couple.

रथाङ्गनाम्नोरिव भावबन्धनं बभूव यत्प्रेम परस्पराश्रयम् R. III-24.

They exchange their food in the form of lotus fibres.

अत्रावियुक्तानि रथाङ्गनाम्नामन्योन्यदत्तोत्पलकेसराणि । R. XIII-31.

अर्धोपमुक्तेन बिसेन जायां संभावयामास रथाङ्गनामा । K. III-37.

They become separated at nights.

निनाय सात्यन्तहिमोत्किरानिला सहस्यरात्रीरुदवासतत्परा ।

परस्पराक्रन्दिनि चक्रवाकयोः पुरो वियुक्ते मिथुने कृपावती ॥ K. V-26.

Though the space separating them is very little, they feel the pangs very intensely.

निम्नयोः सरसि चक्रवाकयोरल्पमन्तरमनल्पतां गतम् । K. VIII-32.

Kālidāsa refers to this separation as सन्निधिवियोग in the *Mālavikāgnimitra*.

अहं रथाङ्गनामेव प्रिया सहचरीव मे । अननुज्ञातसंपर्का धारिणी रजनीव नौ ॥  
V-9.

They are deceived at nights by the reflection of the moon in the water.

पश्य पक्कफलिनीफलत्विषा बिम्बलाञ्छितवियत्सरोम्भमा ।

विप्रकृष्टविवरं हिमांशुना चक्रवाकमिथुनं विडम्ब्यते ॥ K. VIII-61.

They endure the separation on the hope of becoming united in the morning.

शशिनं पुनरेति शर्वरी दयिता द्वन्द्वचरं पतत्रिणम ।

इति तौ विरहान्तरक्षमौ कथमत्यन्तगता न मां दहेः ॥ R. VIII-56.

The eyes of Indumati, red on account of the smoke at the time of her marriage, are compared to the eyes of the intoxicated Cakora bird.

चकार सा मत्तचकोरनेला लज्जावती लाजविसर्गममौ । R. VII-25.

The cranes are at the height of their joy in the rainy season.

सेविष्यन्ते नयनसुभगं स्वे भवन्तं बलाकाः । M. I-10.

They fly in groups along with the clouds.

श्रेणीभूताः परिगणनया निर्दिशन्तो बलाकाः । M. I-22.

बलाकिनी नीलपयोदराजी । K. VII-39.

The Sārāsa birds closely resemble the cranes in many respects.

Though Garuḍa is the natural enemy of the serpents, it does not attack the water-snakes.

किं महोरगविसर्पिविक्रमो राजिलेषु गरुडः प्रवर्तते । R. XI-27.

The hawk hovers over the battlefield.

हृतान्यपि श्येननखाग्रकोटिव्यासक्तकेशानि चिरेण पेतुः । R. VII-46.

The eagles also remain in the battlefield providing shade as it were to the men of the army locked in eternal sleep.

अप्रबोधाय सुप्वाप गृध्रच्छाये वरूथिनी । R. XII-50.

They are usually found in cemeteries.

कव्याद्गणपरीवारः चितामिरिव जङ्गमः । R. XV-16.

The dove is mentioned only to illustrate the colour of the ash.

तदिदं कणशो विकीर्यते पवनैर्भस्म कपोतकर्बुरम् । K. IV-27.

Though the serpent, whale, alligators and fish do not come under the category of beasts, I am tempted to deal

about them also on account of their charming descriptions by Kālidāsa.

The serpents generally do not bite of their own accord unless they are disturbed.

आक्रान्तपूर्वमिव मुक्तविषं भुजङ्गम् R. IX-79.

If awakened from sleep they are all the more ferocious.

सुप्तसर्प इव दण्डघट्टनाद्रोषितोऽस्मि तव विक्रमश्रवात् । R. XI-71.

It has no thirst for blood.

अमर्षणः शोणितकाङ्क्षया किं पदा स्पृशन्तं दशति द्विजिह्वः ।

R. XIV-41.

Kālidāsa makes use of the fear of the people for snake to frighten the Vidūṣaka by making Nipuṇikā throw a stick on him. Punch-marks will be left on the body if a snake bites.

नन्वेते द्वे दंशपदे ।

इमं भुजङ्गभीरुं ब्रह्मबन्धुमनेन भुजङ्गकुटिलेन दण्डकाष्ठेन स्तम्भान्तरिता  
भीषयिष्यामि ।

He speaks of three remedies to be applied effectively immediately after being bitten by a snake.

छेदो दंशस्य दाहो वा क्षतेर्वा रक्तमोक्षणम् ।

एतानि दष्टमात्राणामायुष्याः प्रतिपत्तयः ॥ Mala. IV-4.

If some time has elapsed, the case should be entrusted to a *Viṣavaidya*, who will remove the virulence of the poison by performing worship to the image of the serpent placed in an *udakumṣa*. *Mantras* have infallible efficacy in the case of snakes and snake-poisons. When the earth receives the first showers of rain, the serpents will rush out of the ant-hills, unable to bear the hot steam formed in the holes by the heat of the earth.

उद्धवामेन्द्रसिक्ता भूः बिलमग्राविवोरगौ ॥ R. XII-5.

The casting of the sloughs by the snakes is mentioned twice.

न तु सर्प इव त्वचं पुनः प्रतिपेदे व्यपवर्जितां श्रियम् । R. VIII-13.

निर्मोकपट्टाः फणिभिर्विमुक्ताः । R. XVI-17.

In the summer they resort to the shades even of the feathers of the peacocks who abstain from killing them.

अवाङ्मुखो जिह्वगतिः श्वसन्मुहुः फणी मयूग्य तले निषीदति ।

Rtu. 1-13.

हुताग्निकल्पैः सविर्गुग्मस्तिभिः कलापिनः क्लान्तशरीरतेजसः ।

न भोगिनं व्रन्ति समीपवर्तिनं कलापचक्रेषु निवेशिताननम् ॥ Rtu. 1-16.

In the ocean they are distinguished from the surging waves by means of the gems on their hoods, whose redness is increased by the rays of the sun.

वेलानिलाय प्रसृता भुजङ्गा महोर्मिविस्फूर्जेथुनिर्विशेषाः ।

सूर्योशुसंपर्कसमृद्धरागैर्व्यज्यन्त एते मणिभिः फणस्थैः ॥ R.XIII-12.

The whales in the ocean drink the water of the rivers along with the animals flowing with the flood by keeping their mouths wide open at the confluence, and close their mouths, retaining the animals alone in the stomach, the water being pumped out through the holes at the top of their heads.

समत्त्वमादाय नदीमुत्खाम्भं ममीलयन्तो विवृताननत्वात् ।

अमी शिरोभिस्तिमयः सरन्ध्रैरूर्ध्वं वितन्वन्ति जलप्रवाहान् ॥

R. XIII-10.

The alligators are generally found in lakes and rivers which are deep. Their depth gives them an appearance of calmness and serenity though they contain concealed within their waters the *nakras*.

हृदाः प्रसन्ना इव गूढनकाः । R. VII-30.

They are often removed from the rivers by fishermen to enable the kings to have their baths in them along with their wives.

स तीरभूमौ विहितोपकार्यमानाभिभिस्तामपकृष्टनक्राम् ।

विगाहितुं श्रीमहिमानुरूपं प्रचक्रमे चक्रघरप्रभावः ॥ R. XVI-55.

However they are once again dropped into the water, as otherwise the reference to the presence of the alligators in the river in R. XVI-79 is not possible (तस्मात्समुद्रादिव मध्यमानादुद्धृतनक्रात्सहसोन्ममज्ज)

The eyes of the women are compared to the fish.

मोषीकर्तुं चटुलशफरोद्धर्तनप्रेक्षितानि । M. I-43.

The fish live upon the dirt in the water which is consequently purified by them.

बभुः पिबन्तः परमार्थमत्स्याः पर्याविलानीव नवोदकानि । R. VII-40.

The water of the lake remains undisturbed when the fish go to sleep.

सुप्तमीन इव हृदः । R. I-73.

When anybody gets into the water to take a bath they surround him close to the body.

सा व्यगाहत तरङ्गिणीमुमा मीनपङ्क्तिपुनरुक्तमेखला । K. VIII-26.

When the lake dries up in the summer they are afflicted, but are consoled by the first shower of rains.

शफरीं हृदशोषविकृतां प्रथमा वृष्टिरिवान्वकम्पयत ।

Kālidāsa makes some general observations on a few of the characteristic features of the birds and animals. After watering the plants the ladies go away from them to enable the birds to drink the water remaining in the water-basins.

सेकान्ते मुनिकन्याभिस्तत्क्षणोज्झितवृक्षकम् ।

विश्वासाय विहङ्गानामालवालाम्बुपायिनाम् । R. I-51.



Valour often associated with cruelty is a natural trait of animals.

शौर्यं श्वापदचेष्टितम् । R. XVII-47.

The weaker ones attack the stronger.

ऊनं न सत्त्वेष्वधिको बबाधे । R. II-14.

Kālidāsa refers to the Vāstu ceremony which is performed after the completion of a building. Offering of animals is made on such occasions to ward off evils.

ततः सपर्यो सपशूपहारां पुरः परार्ध्येप्रतिमागृहायाः ।

उपोषितैर्वास्तुविधानविद्धिर्निर्वर्तयामास रघुप्रवीरः ॥ R. XVI-39.

The association with the holy sages in the penance-groves makes the wild animals discard their natural enmity and become tame without being threatened with punishment.

सिद्धाश्रमं शान्तमिर्वैत्य सत्त्वं नैर्सागकोऽप्युत्ससृजे विरोधः । R. VI-46.

अनिग्रहत्वासविनीतसत्त्वम् । R. XIII-50.

तपस्विसंसर्गविनीतसत्त्वे तपोवने वीतभया वसास्मिन् । R. XIV-75

स्वमाश्रमं शान्तमृगं निनाय । R. XIV-79.

विरोधिसत्त्वोज्झितपूर्वमत्सरम् । K. V-17.

Thus it will be seen that Kālidāsa has dealt with a variety of animals and birds in a manner which justifies his claim to कविसार्वभौमत्त्व. He shows a deep insight into the different aspects of animal life which is harnessed harmoniously with human life, both in the forest and in the city.

## THE JAGANMOHANAKĀVYA

BY

DR. J. B. CHAUDHURI

THE Madras Government Oriental MSS. Library is in possession of a MS. (D. 12049) of the above-mentioned work (DC.XX. 8055). This work has not yet been published. It is exclusively devoted to the description of women. The work begins with the description of the wife of a Śaiva (vv. 1-3) The following two sections are devoted to the description of the women of Karṇāṭa and Āndhradeśa respectively (vv. 4-7 and 8-11). Whereas the women of Karṇāṭa are stated to be fond of wearing Ketaka flowers in their hair, Āndhra women wear the Mallikā flowers :

### कर्णाटकस्त्री

केशान्तरालगतकेतकिपत्रजालं कस्तूरिकाकलुषकोमलकर्णमूलम् ।  
विन्यस्तकुङ्कुमविशेषकुमुतपलाक्षं कर्णाटयौवतमिदं कमनीयवेषम् ॥ ४ ॥

### आन्ध्रस्त्री

धम्मिल्लमध्यविनिवेशितमल्लिकानां ताटङ्गरुद्धतरलायितलोचनानाम् ।  
आनाभिकञ्चुकजुषाममलाम्बरणामायाति वृन्दमिदमान्ध्रविलासिनीनाम् ॥

The wife of the gold-smith with her ashy *tripundra* on the forehead and red paint inside it and the Līṅga on her bosom is indeed graphically painted by the poet as a South Indian woman, but the heading to the verse "Hemakārastrī" does not carry much meaning :

### हेमकारस्त्री

भम्मत्रिपुण्ड्राश्रितफालभागा तन्मध्यरक्ताश्रितचित्रका च ।  
उरोजमध्याश्रितलिङ्गपीठा विराजते काचन हेमकारी ॥

Then we get the description of a woman getting up from her bed and going on with her daily round of duties. A woman getting up from her bed is beautifully described here :

दोर्मूलद्वितयावरुद्धवसनोद्भिन्नस्तनोत्सेवया  
विभ्रत्या करपल्लवेन शिथिलं क्षौमं स्फुरन्मेखलम् ।  
निद्रान्तान्तदृशा नताङ्गलतया विस्लिष्टभम्मिल्लया  
पर्यङ्कान्मणिपादुकार्पितपदं तन्व्या समुत्थीयते ॥ १५ ॥

She goes to the pond with a pitcher in her left hand and cleanses her teeth (vv. 18-22); and washes her face in a beautiful manner quite befitting herself :

मुग्धा मुखक्षालनमाचरन्ती पानीयमानीय करद्वयेन ।  
जलाञ्जलौ नेत्रद्वयं विलोक्य मीनेक्षणा मीनभयान्मुमोच ॥ २३ ॥

Then she puts on the mark on her forehead, grinds turmeric to powder and rubs oil to the great joy of her lover .

### अभ्यञ्जयित्री

लाक्षारञ्जितपादकञ्जयुगले विन्यस्य पाणिद्वयं  
शीर्षे चन्दनतैलमुज्ज्वलतरं तन्व्या दधत्याः शनः ।  
उद्वेल्लतकरकङ्कणद्वयरवं शृण्वन् विलोलस्तकुच-  
प्रोद्यन्मौक्तिकमञ्जरीमनुकलं पश्यन् प्रियो मोदते ॥ २४ ॥

She bathes (v. 32) and, while emerging, she appears to be another Goddess of Fortune coming out of the nectarine sea of love (v. 33):

### स्नानोत्थिता

शुभ्राङ्गी नवमज्जनादरुणिमप्रोच्छासनेत्रोत्पला  
ज्योत्स्नापूरविपाण्डुराम्बरधरा रात्रिर्यथा शारदी ।  
विभाणा करपल्लवेन कवरीमाद्राभियं दृश्यते  
श्रीः शृङ्गारसुधापयोधिसलिलादभ्युत्थितेवापरा ॥ ३३ ॥

Then she enjoys the morning sun in a perfect pose :

### बालातपसेवित्री

अंसस्तमनेकगन्धसुरभि धम्मिल्लमुन्मुञ्चती

बाह्वोर्मूलमनङ्गमङ्गलगृहं संदर्शयन्ती शनैः ।

शीतांशोः शिशिरावदातदशना गीतांशुबिम्बानना

बाला काचन लोललोचनयुगा बालातपं सेवते ॥ ३४ ॥

After enjoying the sun, the woman arranges her hair. She places scented Hallaka flowers in it and charms young minds with the foreparts of her arms .

कीडासंभ्रमतः स्तुथान् धनरुचः केशान्मिथस्सङ्गता-

नुद्यत्कङ्कणनिस्वनं नखमुखैरुन्मुच्य लीलाञ्छितैः ।

अन्तर्न्यस्तसुगन्धिहल्लकदलैर्धम्मिल्लमावधत्ती

मूलेन क्षणदर्शितेन भुजयोर्मुष्णाति यूना मनः ॥ ४० ॥

Then she stretches herself and goes out with pitchers and engages herself in filling it up with water of the well by means of ropes—affording thus great pleasure to the poet with her graceful form, dangling hair and the tinkling sounds of her bracelets :

### रज्जाकर्षणी

तिर्यक् पादतले प्रसार्य तरसा रज्जुं विकृष्यानता

कूपान्तर्निहितेक्षणा कुटिलदृक्कुम्भं निपूर्योभसा ।

बालोलालकमात्तकङ्कणरथं पर्यायनृत्यत्कुचं

रज्जाकर्षणतत्परा रमयते रामा मदीयं मनः ॥ ४९ ॥

She is also described as husking the paddy :

### व्रीहिहन्त्री

पादाभ्यां परितः प्रसारितकणान् पर्यायतश्चिन्वती

पर्यायोद्यतबाहुमूलयुगला पर्यायनृत्यत्कुचा ।

गायन्ती कलकलनादभधुरं चेता भुवो विक्रमं

यूनामेव मनो निहन्ति न पुनर्ब्रीहीनिधं कामिनी ॥ ५७ ॥

Her graceful physical movements while churning the curd are also much captivating :

आश्लिष्टालकमाननं श्रमजलैर्व्यावर्तयन्त्यंसयोः

निश्वासेन निवारयन्त्यलघुना नेत्रापकर्षश्रमम् ।

नीवीं संदधतीं नितम्बवलनैर्विसंसमाना मुहु-

र्वाला तुङ्गपयोधरं दधि शनैर्मथनानि शातोदरी ॥ ६१ ॥

The *Jaganmohanakāvya* appears to be incomplete; in any case, in its present form, the ending is quite abrupt.

The verse :

यवनी नवनीतकोमलाङ्गी शयनीये यदि नीयतां कदाचित् ।

अवनीलमेव साधु मन्ये न वनी माघवनी विनोदहेतुः ॥ ११ ॥

quoted under the heading *Āndhrastrī* is popularly believed to have been composed by Paṇḍitarāja Jagannātha (who hailed from the Āndhradesa) with reference to his beloved Muslim wife Lavangī.<sup>1</sup> As such, the *Jaganmohanakāvya* could not have been composed earlier than the seventeenth century A.D.

The verses quoted above will show that the present work deserves appreciation of the lovers of Sanskrit poetry. It is rather strange that these verses have escaped the notice of the compilers of Sanskrit anthologies. As stated above, the *Jaganmohanakāvya* is rather a recent work; even then, there are many anthologies compiled in the 17-18th Centuries A.D. which could have noticed some of these verses. The verse यवनी नवनीतकोमलाङ्गी etc., quoted above tends to show that the work in itself is a compilation. Be it what it may, a work of this type exclusively devoted to the description of a woman in her daily round of duties is a valuable addition to our wealthy Sanskrit literature.

<sup>1</sup> See my *Muslim Patronage to Sanskrit Learning*, p. 48.

## 'NAMMAGAN' SĒMA PILLAI

BY

K. R. VENKATARAMA AIYAR

"AN undated inscription from Tīrukkannapuram<sup>1</sup> mentions a certain Sēmapillai called by the King '*nammagan*', 'our son'; but as this description is often applied to feudatories in Cōla inscriptions<sup>2</sup>, it is doubtful if Sēmapillai was really a son of Rājendra III;"—such is Professor K. A. N. Sastri's brief account<sup>3</sup> of Sēma Pillai, not an inconspicuous figure in the politics of the 13th century, to whom scholars wrongly attributed the dignity of a prince of the Imperial Cōla line.

The term *nammagan* (or *nammaganār*) is expressive of royal favour and esteem, and was applied to nobles of rank, close to the person of the king and distinguished for loyal and meritorious services.<sup>4</sup> *Pillai*, as a suffix to a personal name, indicates social position and dignity. In the Pudukkōṭṭai inscriptions the chief is referred to as Aḷagiya Sēman. *Sēman* means 'stronghold', 'protection', 'preservation', 'defence', 'security' etc.; and its personal noun form *Sēman* or *Sēmakkaran* means a trusty and prudent man entrusted with the duty of protection, defence and security.

<sup>1</sup> A.R.E. 515 of 1912.

<sup>2</sup> The case of Tennavan Viḷuppēraraiyan, a Muttaraiya vassal, who was addressed *nammaganār* by Parāntaka I, is an example—S.I.I. III-145 (A.R.E. 245 of 1912).

<sup>3</sup> *Colas*, Vol. II, p. 207.

<sup>4</sup> It may be recalled here that in royal writs and commissions British sovereigns address earls and peers of high ranks as Our right trusty and right well-beloved *cousin*. Spanish monarchs greeted their grantees as *cousins*.

A general condition of turbulence and insubordination to the royal decrees set in under the weak rule of Rāja Rāja III and continued in the reign of his successor Rājendra III. Contemporary inscriptions record numerous instances of *rāja-drōha*. When treason was rampant, the king naturally surrounded himself with the most dependable of his officers, who were sincerely attached to his person and were deserving of his confidence and affection. It will not be wide of the mark to say that Aḷagiya Sēman was at the head of the trusted groups of *Velaikkārar* or *tirumeikkappār*, as the officers of the king's bodyguard were designated in Cōla times.

Aḷagiya Sēman must have participated in the early victories of Rājendra III, who, even as heir to the throne in the reign of Rāja Rāja, showed much vigour and initiative. He forced the weak Māravarman Sundara Pāṇḍya II (acc. 1238 A.D.) to acknowledge his overlordship, and scored some initial success against the Hoysala Vira Sōmēśvara. In some of the *prasastis*<sup>1</sup>, he is described as *Pāṇḍya-manimakūṭa-sīraḥ-khaṇḍana-pāṇḍita*, or 'expert in humbling the crowned head of the Pāṇḍya', and it is clearly inferable that his faithful vassal imitated his master and styled himself *Arasakāṇḍa-rāman* or 'Rāma who had subdued kings'.

After the accession of Vira Rāmanātha, who from his capital at Kannanur ruled the Tamil provinces of the Hoysala kingdom, the Cōla kingdom, though nominally administered in the name of Rājendra, was really a Hoysala protectorate. Grants were sometimes dated in the regnal years of both Rājendra, and Rāmanātha<sup>2</sup>. Large parts of the kingdom were directly ruled by Hoysala daṇḍanāyakas. Aḷagiya Sēman was associated with at least one Hoysala general in the administration of a Cōla district or *naḍu*. Two inscriptions from Tirumanaijēri in the Pudukkōṭṭai State record that Aḷagiya Sēman and Mahāpradhāni S'okkanātha Daṇḍanāyaka, a younger brother of Siṅgaṇa Daṇḍanāyaka, jointly built the

<sup>1</sup> cf. A.R.E. 420 of 1911, and 515 of 1922.

<sup>2</sup> cf. A.R.E. 207 and 208 of 1931. (Tiruccātturai, Tanjore Dist.)

Amman shrine in the Siva temple<sup>1</sup>. In another shrine<sup>2</sup>, which Sēman renovated, Mahāperiyapradhāni Siṅgaṇa Daṇḍa-nāyaka consecrated an idol of the Dēvi.

There are no records in the Pudukkōṭṭai State or any where south of the modern Tanjore district of the reign of Rājendra III after his seventh regnal year, whereas there are a good number of the reigns of the contemporary Pāṇḍya rulers Jaṭavarman Sundara Pāṇḍya I (acc. 1251), Jaṭavarman Vira Pāṇḍya (acc. 1253) and Māravarman Kulaśekhara (acc. 1268). It may safely be said that the modern Pudukkōṭṭai State and much of the country to the east of it had been incorporated in the Pāṇḍyan kingdom by about 1254 A.D. The final stages in the disintegration of the Cōla empire were marked by Jaṭavarman Vira-Pāṇḍya's incursion into the country north of the Kāvērī, and the completion of the conquest by Māravarman Kulaśekhara. Simultaneously the Hoysalas were driven north beyond the ghats. The Cōla empire became *Sōlamandalam*, a province of a nascent Pāṇḍyan empire. When such revolutionary changes were taking place, it is no wonder that Aḷagiya Sēman, Rājendra's *nammagan* changed his allegiance and accepted the overlordship of Vira-Pāṇḍya and Kulaśekhara. Pudukkōṭṭai inscriptions of the reigns of these two Pāṇḍyan sovereigns refer to him as a *Sāmantanār*. The provenance of Sāmantanār Aḷagiya Sēman's inscriptions indicates that he was ruler over parts of the Ālaṅguḍi and Kuḷattūr taluks of the Pudukkōṭṭai State, comprising the old territorial divisions of Vallanāḍu, Tenkavirnāḍu, Kilippanṇunāḍu and Virakkuḍināḍu or Panṇirkūṇṇam in Rājarājavalanāḍu, and Panangāṭṭunāḍu and Kulamaṅgalanāḍu in Jayasiṅgakulakālavalanāḍu. Eleven of his records<sup>3</sup> range from the 4th to the 17th regnal year of Vira-Pāṇḍya, and one other is dated in the 10th year of

<sup>1</sup> P.S.I. 1056 and 1057. There is an inscription here dated in the 18th year of Rāmanātha's reign.

<sup>2</sup> P.S.I. 1054 and 667. (Sembāṭṭūr).



Kulasēkhara's reign · the period covered by his dated inscriptions as a Pāṇḍya feudatory is roughly 1257-1279.<sup>1</sup>

Sāmantanār Aḷaḡiya Sēman enjoyed the royal prerogatives usually conceded to prominent feudatories. He was addressed as *nāyanār*, and maintained his own *agambaḍi-mudaliyārs* or officers of the royal household, one of whom Udayaṇṇeṣyādān-Bhuvanasiṅgaḍēva figures as the donor in several grants to temples, all made to secure merit for his master. There are references to the Chief's treasury<sup>2</sup> and his accountants. The *araiyars* and the local assemblies, acting under the chief's authority, collected and remitted taxes, and fixed the *vārams* of tenants. A record of the 10th year<sup>3</sup> of Vira-Pāṇḍya's reign refers to the rates which tenants of the lands belonging to the Tīruvaraṅgulam temple paid to the *Sṛikāryaṁśeivar* or temple authorities for collection and supervision work: the rates were one *kurun̄i* of paddy for every *tad̄i* of land at the time of reaping and another at the time of thrashing, and one *kurun̄i* of each of the dry crops grown in the village. One *kurun̄i* was set apart for feeding the supervising officers at harvesting time. Another inscription<sup>4</sup> records a fine which Bhuvanasiṅga had sentenced an officer Kuraṅgan Uḍaiyān also called Rājagambhīramārāyan,<sup>5</sup> to pay. The officer paid the fine by selling his land for 6000 *kāsu*, and both the land and the money were made over to the temple. At Temmāvur (Tēnvāyūr), Sēman built a fort called *Arasagaṇḍa rāman̄kōṭṭai*.<sup>6</sup>

Sēman was a great devotee of Śiva. *Sēmāṇḍan* meaning 'Sēman the *āṇḍan* or devotee' and *Tīruvambalapperumālārulperiya* (*perugu*) *Caṇḍēsvaran*<sup>7</sup> or 'Caṇḍēsvaran blessed

<sup>1</sup> P.S.I. 443.

<sup>2</sup> P.S.I. 427.

<sup>3</sup> P.S.I. 435.

<sup>4</sup> P.S.I. 429.

<sup>5</sup> *Mārāyan* was an ancient title conferred upon high officers in the Tamil country.

<sup>6</sup> P.S.I. 1119.

<sup>7</sup> The chief called himself *Caṇḍēsvara* after the foremost of the devotees and servants of Śiva.

with the grace of Tiruvambalapperumāl (Naṭarāja)' are two of Sēman's characteristic surnames. His Pudukkōṭṭai records refer to construction of temples, institution of *sandis* or daily worship, endowments for food offerings, gifts of gardens, land etc. and assignment of taxes in favour of temples. Though a worshipper of Śiva, Sēman made gifts to Viṣṇu temples also, one of which is referred to in an inscription from Tirukkannapuram.<sup>1</sup>

The central shrines in the Tiruvarudaiyar temple<sup>2</sup> at Sembāṭṭūr (called Sembādu in the inscriptions) and the Mūlanātha temple at Tiruviṇḍayāpaṭṭi on the left bank of the Vellār are two monuments that Sēman built. These two temples have this peculiarity that the *mahāmaṇḍapa* of each is of the 'late Cōla style' while the *garbhagṛha* and the *ardhamanḍapa*—with polygonal pilasters supporting similar polygonal members above, *padmams* below the abacus having clearly marked petals, corbels of the *puṣpaphḍigaṇi* type, *kumbhapañcarams* in the recesses of the walls and *pañcarams* with wagon-shaped tops over the niches—represent definitely the 'Pāṇḍyan style' of the 13th-14th centuries. Sēman rebuilt the sanctums and the *ardhamanḍapas* without interfering with the structures in front of them. These are two of the unique monuments for which Pudukkōṭṭai is famous, and are of interest to students of South Indian temple architecture as illustrations of how the 'late Cōla' style of the 11th-12th centuries shaded into the 'Pāṇḍyan style.' Pudukkōṭṭai inscriptions assign the Amman (Dēvi) shrine at Tirumanañjērī and a Gaṇēś'a shrine<sup>3</sup> in the Tiruvaraṅgulam temple to Sēman.

The campaigns and political upheavals of the times little affected the normal life of the people. Through their group assemblies and guilds, they controlled their own local affairs. The village temple and the *matha* attached to it

<sup>1</sup> A.R.E. 515 of 1922.

<sup>2</sup> The Government of Pudukkōṭṭai have conserved this monument.

<sup>3</sup> Built by Bhuvanasiṅgadēva to secure merit for Sēman (P.S.I. 436).

were the rallying ground for all activities—religious, cultural, civic, social and economic. How the emperors fostered the social and cultural impulses of the times as reflected in the temples and the civic institutions is a very fascinating study of ancient South Indian history. The feudatories shared with the emperors, not only their victories and reverses in the campaigns, but also the task of directing the people's surge for self-expression in the realms of art and religion. Aḷagiya Sēman is but a little vignette in the long cameos of the past, but his career, nevertheless, is one of interest.

## PAINTING TERMINOLOGY FROM SANSKRIT LITERATURE

BY

DR. VASUDEVA S. AGRAWALA

INDIAN literature is characteristically rich in terms relating to various fine arts (ललितकलाविधि, *Raghu*, 8-67). Painting (आलेख्य or चित्रकर्म) was specially close to the heart of the poets, and there are numerous instances of the art of colour-drawing or painting being used as a device to further the ends of the story. Such portions from classical Sanskrit poetry furnish us with interesting technical terms relating to Painting.

The picture gallery was called चित्रशाला (*Mālavikā*, Act I) or चित्रशालिका (*Tilakamañjarī*, p. 29) and painted homes are referred to as चित्रवत्सल (*Ragh.* 14. 25). The *Uttararāmacarita* (Act I) refers to the gallery as वीथिका in which paintings on walls were painted (अभिलिखित). In this case the whole Rāmāyaṇa story was illustrated in a series of narrative panels and some of the scenes painted were extremely realistic, so much so that Sītā had once to be reminded that it was a picture and not a scene from life that she was looking at (अथि चित्रमेतत्). An hour spent in the picture-gallery is called चित्रदर्शन. Both according to Bhavabhūti and Bāṇabhaṭṭa looking at and painting of pictures were means of diversion (विनोदार्थ), and sometimes kings and nobles entertained themselves by cultivating painting as a hobby (आलेख्यविनोद). The noble king in the *Tilakamañjarī* devotes whole days in examining painted portraits of beautiful maidens from far and near—

कदाचिदङ्गनालोल इति निपुणचित्रकारैश्चित्रपटेष्वारोप्य सादरमुपायनी-  
कृतानि रूपातिशयशालिनीनामवनिपालकन्यकानां प्रतिबिम्बानि परित्यक्तान्यकर्मा  
दिवसमालोकयत् । (p. 18).

The wall-paintings are referred to as भित्तिचित्र in Classical Sanskrit (*Tilakamañjarī*) p. 71 ; 179) which term more or less must correspond to what we usually understand by fresco-painting. In the *Vinaya-piṭaka* (III. 36) we find a more expressive term in लेपचित्र(लेप्यचित्र) for paintings on plastered walls. In the *Mahaummaḡa Jātaka* the great tunnel having brick walls worked over with stucco (सुघाकम्म) was adorned with all manner of paintings done by clever painters, and its timbered roofs smeared with cement (उल्लोकमत्तिका) and whitened (सेतकम्म) were beautiful with full-blown lotus-flowers—a description which brings to mind the concentric bands of lotus designs on ceilings in Cave II and XVII at Ajanta.

The *Malavikāgnimitra* refers to master-painters as चित्रा-  
चार्य (Act I), and the *Tilakamañjarī* of Dhanapāla designates them with the honorific title चित्रविद्योपाध्याय (p. 177) who must have also worked as talented exponents of art to a crowd of gifted students attached to them as pupils. The discriminating citizens who cultivated a taste for fine arts specially painting, are referred to as आलेख्यशास्त्रविद्नागरलोक. Some of them were practical connoisseurs well-versed in the theory of æsthetics (चारुत्वतत्त्व, *Tilaka*) and therefore competent to act as judges of pictures. Dhanapāla also uses the general term चित्रकर for a painter (p. 179), and the *Medini* gives वर्णटि, a colour-expert, as the synonym of चित्रकर, and the *Nanarīhārnavasamkṣepa* adds रगाजीवः to it (III. 520). The latter uses the term कारुज (literally, produced by an artist) for a picture done by a workman (शिल्पिनां चित्रे), which only shows how much more common were pictures amongst all other creations of the artists. The brush is called तूलिका in the *Kumārasambhava* (I. 16) and the colour pencil was known as वर्तिका. The word लेखनी also occurs as a synonym of चित्रतूलिका

(*Nānārthaharṇavasamkṣepa*, II, 1572). Skill in the use of the colour pencil is referred as वर्तिका-निपुणता. Several kinds of colours were in use and most of them were prepared from different coloured earths or stones. The inorganic colours were found to be more lasting, and their use is referred to in a casual dialogue in the drama *Nāgānanda*.<sup>1</sup> (Act II)

**Hero**—Friend, let me divert myself by painting the dear one on this slab. Bring you please from yonder rock a piece of red arsenic (मनः शिला).

**Vidūṣaka**—As you desire. You ordered, O friend, for one colour only, but look, here have I brought five varying pigments readily picked up from amongst rock pieces on the spot.

This piece of information (7th cent. A. D.) contemporaneous with the work at Ajanta, is on that account extremely valuable as it suggests the probable source of the beautiful permanent colours from coloured stones used in executing those wonderful paintings. Mixing of colours for painter's work is referred to in a poetic way by Bāṇabhaṭṭa as चित्रकर्म-सुवर्णसंकराः which surely has reference to the preparation of secondary colours from basic tints.

The artist first drew the picture in outline called रेखा (*cf.* दयितामुखस्य सुखयति रेखाऽपि प्रथमदृष्टेयम्, *Nāgānanda*). The outline was generally done in red chalk called गेरिक. The Yakṣa in speaking of the attempted portrait-painting of his wife says:—

त्वामालिख्य प्रणयकुपितां धातुरागः शिलायाम्,

(*Meghadūta*, II. 42), i.e. the painting is drawn with the help of the mineral colours (धातुराग) which according to Mañinātha included गेरिक and others. The use of the mineral paints

<sup>1</sup> नायकः—वयस्य जाने तामेवास्यां शिलायामालिख्य नया चित्रगतयात्मस्य विनोदयामीति ।

तदित एव गिरितटान्मनःशिलाशकलान्यादायागच्छ ।

विदूषकः—यज्ञवानाज्ञापयति । ओ वयस्य, त्वयैको वर्णक आह्वयः, मया पुनरिहैव सुलभाः पञ्चरागिणो वर्णा आनीता इति आलिखतु भवान् ।

(धातुराग) however stands clearly emphasized. In speaking of the technique at Ajanta, Mrs. Herringham writes: "The ground of these ancient paintings having been prepared, the artist then proceeded to sketch out his own composition in a bold red line-drawing on the white plaster. The scheme was drawn out in red." In Sanskrit this would be like saying—

धातुरागेण रेखाभङ्गः कियन्ते स्म.

Sometimes the outline was drawn with a black chalk called कालाञ्जनवर्तिका (cf. रूपालेख्योन्मीलनकालाञ्जनवर्तिका in the *Kadambari* describing the श्मश्रुजिलेखा of चन्द्रपीड, Vaidya's Text, p. 267).

The portrait is referred to as प्रतिकृति which was distinguished by extreme likeness to real form (सुसादृश्य). But the picture, whether a portrait or an imaginary one, must always first be a mental conceptional (मनसाकृत) with the artist, for he transfers to the canvass what he first creates as a mental image (संकल्पस्थापितं पुरः) [*Nagānanda*, Act II]. In painting a portrait from memory the painter has to work on the basis of his own mental impressions of the likeness (भावगम्य सादृश्यलेखन, *Meghadūta*, II. 22).

The aesthetic appreciation of a good picture was based on the following three points. The remarks of Duryodhana in the *Dutavākya* in describing the द्रौपदीकेशाम्बरकर्षणचित्रपटः are very apt in this connection—

- (1) Colour scheme (वर्ण)—अहो अस्य वर्णाढ्यता, (wonderful is the richness of its colours).
- (2) Expression (भाव)—भावोपपन्नता, ('Oh, the propriety of its expression !)
- (3) Drawing (मालेखन)—अहो युक्तलेखता, ('Oh, the surety of lines in it !)

Kṛṣṇa sums up his reaction to the same picture in a short dignified remark—अहो दर्शनीयोऽयं चित्रपटः, 'Truly lovely to look at is this picture.'

The female figurines painted in a picture or on canvas are referred to as चित्रपुत्रिका (*Harṣacarita*, N. S. edition, p. 165; *Tilakamañjarī*, p. 162). In the *Udayasundarikathā* of Sodḍhala it is called लेख्यपुत्रिका (p. 96). The painted figure is आलेख्यगत or चित्रार्पित. The painting of foliage and creeper designs was called पत्रलेखन, lit. 'writing of leaves', the designs being called पत्रलता, पत्रावली or पत्रांगुलि. The root लिख् has been specially used as a technical term for 'painting' in Sanskrit literature. Kālidāsa sanctifies its usage in a beautiful line of the *Meghadūta* (II. 17). The Yakṣa directs the Cloud Messenger to identify his home in Alaka by the figures of शंख and पद्म painted on the door jambs of the entrance—

द्वारोपान्ते लिखितवपुषौ शङ्खपद्मौ च दृष्टा ।

Harṣa also uses the same root in the *Nagananda* :

एवं नाम रूपं लिख्यते,

'You paint such beauty!'

In the medieval period the painting of scenes and portraits on cloth or canvass seems to have been much in vogue. According to *Medini* the word पट had become synonymous with चित्रपट.<sup>1</sup>

Painting was made either on a rectangular or a square board (चित्रफलक, *Tilakamañjarī*, p. 163), or on a big cloth folded as a roll, for which the significant name was कुंडलित पट (*Udayasundarikathā* of Sodḍhala, p. 51). The unfolding or spreading out of the roll is referred to as प्रस्तारित (*Tilakamañjarī*, p. 162) or more appropriately उद्देलित (*Udayasundarī*, p. 51, सर्व कुंडलितपटम् उद्देल्य). Such painted rolls were preserved in appropriate covers made of costly Chinese silk (प्रकृष्टचीनकर्पटप्रसेविकायाः सयत्नमाकृत्यचित्रपटमेनमुपनीतवान् । *Tilakamañjarī*, p. 164, i.e.,

<sup>1</sup> In the north Indian dialects of Hindi the continued use of लिखना in this specialised sense is found even today. The female potter uses the idiom बासन लिखना for painting figures on pottery.



carefully took out the roll from inside a bag of excellent Chinese silk and presented it to the king).

Fortunately we have still preserved for us three descriptions of roll paintings on cloth (चित्रपट) in late classical literature. The first occurs in the *Skanda Purāṇa*, *Kaśīkhaṇḍa*, ch. 33). Kalāvati who was in her former life the daughter of Harisvāmin, a learned Brāhmaṇa of Benares, is in her next life born in the house of the ruler of Karṇāṭa. One day a dealer brings to her an elaborately painted roll which consisted of a चित्रपट of काशी, portraying the city as it then stood, in the most detailed manner. The sight of the painting revived subconscious memories in Kalāvati's mind, and she began to name and identify in the picture all the sacred spots and temples of the holy city. The list is a beautiful literary device of the author of the *Purāṇa* to introduce a detailed account of the Sivaliṅgas and other holy temples of Benares. Elsewhere the same *Purāṇa* eulogises the making of painted scrolls with figures of gods and goddesses. Śivasarmā, a learned Brāhmaṇa of Mathurā sorrowfully accuses himself for having neglected the pious duty of getting Gaurī and Mahā-lakṣmī painted on चित्रपट (*Kaśīkhaṇḍa*, ch. 7). Such religious rolls were either used for personal worship or presented to temples. We meet with a lengthy account of a *Citrapaṭa* in the *Tilakamañjarī*, a romance of Dhanapāla (a court poet of Muṣṭja and Bhoja of Dhārā, 11th cent.)

An excellent scroll (दिव्यचित्रपट) is brought to Prince Harivāhana by his Pratihāri who obtained it from a young painter named Gandharvaka. The king having heard of its exceeding beauty (सर्वातिशयिचारुत्व) hands it to the attendant flywhisk-bearer, with the remark: भद्रे, किमत्र लिखितम्. She spreads out the painting before him (विस्तारिते पुरस्तात्तत्र) and the Prince sees in it a beautiful maiden in the form of a painted figure—

कन्यकारूपधारिणी चित्रपुत्रिका

He also observes closely her beauty from head to foot in great detail (मुहुः . . . . कृतारोहावरोहया दृष्ट्वा तां व्यभावयत्). The clever painter

of this rare scroll, who had come with it from a distant quarter, is also soon ushered in the presence of the Prince. He who had painted that divine beauty (दिव्य कुमरिका रूप) with extreme care (सप्रयत्न) modestly asks: 'Prince, Does this scroll show something worth seeing? Does not some perceptible fault obtrude too much in it? My own skill in the painter's art not being yet perfect, please deign to instruct me with your gifted knowledge of theory and practice in this art—

‘कुमार, अस्ति किञ्चिद् दर्शनयोग्यमत्रचित्रपटे रूपम् । उद्भूतरूपः कोऽपि दोषो वा नातिमात्रं प्रतिभाति ।

अद्याप्यनुपजातपरिणतिश्चित्रविद्यायां शिक्षणीयोऽहमसिलकलाशास्त्रपार-  
गेण महाभागेन ।’

The Prince on his part already struck with the excellence of the picture bestows praise on the youthful painter and says, 'Thy proficiency in brush work (चित्रगति) seems to have come to thee from past life. You seem to be the very creator of this art in this world. What a beautiful pond fringed with many a tree and abounding in golden lotuses have you painted on the top of this mountain which rises high in gradual ascent? Here are lovely groves all round on its banks. Here strolling on its golden sands and surrounded with her female friends is this maidenly figure of such matchless beauty, so perfectly painted (सम्यगभिलिखिता) with the combination of colours properly arranged (यथोचितमवस्थापितवर्णसमुदाया), and the light and shade effects distinctly reproduced (प्रकाशित-व्यक्त-निम्नोन्नत-विमान). Look at the winged birds and pairs of deer, activated into life at being disturbed by her attendants (साक्षात् सचेतनानीव प्रकाशितानि). In many a proper place are painted figures of female attendants all intent on their duties. Crowning above all, in the centre of the sky is the lunar orb shining in full glory on a full-moon night. Following her closely with a golden cane in hand is her betel-bearer, now warding off the officious cranes, then offering a betel-leaf in her open palm. In short, whatever painted form I see here, adds to the beauty of the

painting' (किं बहुना, यद्यदवलोक्यते तत्तत्सर्वमपि रूपमस्य चित्रपटस्य चारुता-  
प्रकर्षहेतुः, p. 166).

'Only one flaw do I notice in it—the absence of a single male form in the whole composition leaves its beauty rather incomplete. But that can even now be remedied and you may still have chance to demonstrate your comprehensive mastery of this art.' The painter takes the cue and rising to the occasion offers to paint the Prince himself to complete the picture. At this stage he reveals identity of the painted beauty—she is Tilakamañjarī herself, daughter of the great Vidyādhara, lord Cakra-sena. She, having remained unmoved by the pangs of love in her youth, had declined to marry, till at last her mother thought of a stratagem to be realised through her friend Citralekhā. The mother says, 'Thou art so skilled in brush work, O Citra-lekhā, and thy friend Tilakamañjarī is so fond of looking at pictures (चित्रदर्शनानुरागिणी). Why not show her, gradually starting from the pictures of her near ones, the true likenesses (विहरूपणि) of all the beautiful princes in the land, each named individually (यथास्वमङ्कितानि नामभिः), and recount in glowing terms their virtues and beauty?' The suggestion is at once accepted and wise Citralekhā deputed skilled masters in all directions (तदैव क्षणे विसर्जिताः सर्वदिक्षु दक्षाश्चित्रकर्मणि).

Her own son Gandharvaka, a youth of fifteen years and highly accomplished in the art of painting, is sent on a special mission to Suvelagiri in Sindhala, and it is on his way that the youth finds himself in the presence of the Prince with the excellent portrait of the prospective heroine described above. While promising to add the male figure of the Prince in the picture as best as he could, the painter makes the significant remark:

चित्तैकप्रतातिशयनिर्वर्तनीयचित्रम्

i.e. only with extreme concentration of mind can a successful picture be painted (p. 171).

The description of the चित्रपट in the *Udayasundarikatha* (first-half of 11th century) furnishes some interesting terms.

The scroll is simply called पट which confirms the evidence of the *Medini* in recording पट as a well-understood synonym of चित्रपट. The picture was rolled in the form of a scroll which was significantly called a कुंडलितपट. It consisted of more than one piece of cloth as, on opening it (उद्वेलन), the king detected a seam or joining line between the first and the second piece—

अये सन्धानरेखया मेलित इवापरोऽयमुपलक्ष्यते पट इति कुतूहलात् सर्वमुद्वेल्य, p. 52.

The first canvas contained a portrait of the king himself and the second that of a beautiful princess who was to be his future queen. The picture belonged to the king's commander-in-chief (सेनापति पंचालसिंह) who constantly possessed it for a specific purpose, *viz.*, to use as a ध्यानपट.

Here we have an important word which must have been used to denote a painted cloth bearing religious figures of deities whom the devotee worshipped. The pictures of Gauri and Mahālakṣmī on painted cloth referred to in the *Skanda Purāṇa* as shown above must have been of the nature of *Dhyānapaṭas*. The background of the scroll was white (धवलितपट and सितप्रभासंभारशालीपट), and on it several colours were used in executing the picture (प्रपञ्चितानेकवर्णा चित्रगता युवति). The outline picture is called रेखामयीमूर्ति, and the sketching of the form in fine line सुरेख वपुस्.

It appears that the verb लिख् was used more often for sketching or for outline drawing (केनैतत् लिखितं). The compound colours were probably meant by the term वर्णकौच in the preparation of which some liquid was used. Reference is also found to the use of non-coloured ink (अमलमयी) in painting the forelocks (कुन्तलसंहति), probably the use of silver and gold colours met with in miniature paintings of the Apabhramsa period (11th-15th century).

The beautiful coloured designs on the floor were given the technical name of रंगावली (modern रंगोली). The word occurs

both in the *Yasastilakacampū* of Somadeva (10th century, Vol. I, 133, 350, 369, Vol. II, 247) and the *Udayasundarikathā* (11th century). In the latter, the city of Indivara is compared, first with a set of रंगवल्ली designs sketched on the floor of the earth (रङ्गावली वलयमिव प्राङ्गणमुवः) and second with a picture painted on a wall (चित्रमिव भित्तेः). The latter simile is suggestive of the fact that sometimes whole cities were represented in paintings on walls, specimens of which are still preserved in the wall-paintings inside the Amber palace of Raja Mansingh depicting both Benares and Ayodhya as they stood in the 16th century.

Somadeva on the other hand refers to designs worked permanently on the floor by fixing coloured stones in patterns रंगवल्लीमणीन्. The background was known as परभाग and, in one passage, Somadeva refers to the devising of appropriate backgrounds to set off the *Rāṅgavallī* designs (रंगवल्लीपरभागकल्पनम् *Yasastilakacampū*, Vol. II, 247).

# THE SVAPNA—EPISODE IN THE SVAPNA- VĀSAVADATTA

AN ESSAY IN APPRECIATION

BY

DR. R. N. DANDEKAR

AMONG Sanskrit dramas the *Svapnavāsavadatta* (Sv.), generally ascribed to Bhāsa, occupies a very high place. The central theme of the drama has a universal appeal, and, the story of Udayana (U.) and Vāsavadattā (Vā.), through which that theme is presented, has all along proved a perennial source of delight to Indian audiences. Its plot is not very complicated, and is unfolded through a few dramatically effective situations. The author has made ample and clever use of various sources of dramatic interest, such as conflict, external and psychological, suspense and surprise. He has no where lost sight of the unity of purpose in the drama. Naturalness, realism, suggestiveness and dramatic irony are the conspicuous features of the dramatist's art as exhibited in this drama. He has scrupulously eschewed petty court-intrigues and vulgar adventures, which are commonly associated with the Udayana-legends, and has uniformly maintained the high level of the plot. Though, in the other plays attributed to Bhāsa, greater attention is paid to plot than to characterisation, in the Sv. the case is the reverse. Here situations are for characters and not characters for situations. And the one character round which the main dramatic situations in the Sv. are presented, namely, Vā., is one of the grandest female characters in Sanskrit dramatic literature.

It is therefore thoroughly understandable that ancient rhetoricians should have offered high tributes of praise to the author of this drama.

Out of the several episodes in the *Sv.*, the most important is of course the *Svapna*-episode in the fifth act. The very title of the drama clearly shows this. It is also indicated by the special efforts which the poet seems to have made for the presentation of that episode. Among the dramatic motifs commonly employed in Sanskrit plays, such as, a play within a play, restoration of the dead to life, intoxication on the stage as a humorous device or for developing the plot, the use of letters and epistles, etc., the dream-motif must be considered, for obvious reasons, to be the most difficult of portrayal. But a critical analysis of the *Svapna*-episode in the *Sv.* will clearly show that the author of this drama has succeeded remarkably well in his task.

The *kārya* of the *Sv.* is twofold: firstly and primarily, the portrayal of Vā.'s noble sacrifice for the sake of her lord; and secondly and subsidiarily, the recovery, by U., of the Vatsa country, which he had lost to Āruni, the king of Pāñcāla. We are concerned here mainly with the central theme. In the first three acts of the *Sv.*, the self-abnegation of noble Vā. has been represented with all its sublime pathos. It seems to be the view of the author that Vā. should personally enjoy the reward for her sacrifice. For, according to him, it is almost a law of nature that no real sacrifice should go unrewarded. Vā. also must get the reward for herself, though, in her magnanimity, she herself might feel that, in the happiness of U. and the people of Vatsa, she was more than fully rewarded. The personal reward for Vā. would be twofold: psychological and practical. In the bifocal scene in the fourth act of the *Sv.*, the King proclaims to Vidūṣaka (Vi.) his undying love for Vā. Padmāvatī (P.), he adds, commands his respect and esteem, but she has not been able to wean his heart from Vā., on whom it is firmly set.<sup>1</sup> Vā., disguised as

<sup>1</sup> IV. 4.

Āvantikā, overhears this and exclaims in contentment: *dattam vetanam asya parikhedasya*. What greater reward can a wife expect than to know that, even after his second marriage, her husband continues to love her with the same old sincerity? Vā. is happy to know that she has been made immortal by U.'s love for her.<sup>1</sup> This may be called the psychological reward of Vā.'s sacrifice. But the author of the drama does not want to stop only here. He wants that Vā.'s sacrifice should be crowned with an actual reward as well, namely, in the form of her reunion with U. Vatsarāja. Acts 5 and 6 in the Sv. are therefore devoted to this second kind of reward. The construction of the plot of the drama, from the point of view of the central theme, may therefore be demonstrated as follows: Acts 1 to 3:—Vā.'s noble sacrifice; act 4:—psychological reward for the sacrifice, acts 5 and 6.—actual reward for the sacrifice. The *Svapna*-episode in the fifth act may be said to be preparing the ground for the final reunion between Vā. and U.

Before we proceed to the critical analysis of the *Svapna*-episode, we have to note that this whole episode is the original creation of the poet himself. There is not the faintest trace of it in the *Kathasaritsagara*, which is the principal source of most Udayana-legends. The credit for the success of the episode therefore entirely belongs to the poet. We shall consider this episode under three main heads: the background of the episode; the actual episode; and the dramatic consequences of the episode. To begin with, the first thing that strikes us is the fact that the author seems to have fully realised that the preparation of adequate background is very essential for the effective portrayal of a dramatic episode. As a matter of fact, in the present case, he has perhaps paid greater attention to the background than to the episode itself. The whole *pravesaka* at the beginning of the fifth act and a major portion of the act itself have been devoted by him to the preparation of the background. This background is

<sup>1</sup> Cf. I. 13.



prepared in two directions: psychological and external. The dream, as contemplated by the author, is a natural, logical, and almost inevitable, result of the mental condition of U., the dreamer, and the surroundings of the place, which have been here indicated in great detail.

One of the essential conditions of the *Svapna*-episode is that U. and Vā. should come together. It was not possible that they would come together of their own accord. U. for his part is convinced that Vā. is burnt in the fire of *Lāvāṇaka*.<sup>1</sup> And though Vā. knows about U.'s presence in the palace of *Darsaka*, where she too is living as companion to P., she, in her disguise as *Āvantikā*, avoids, for obvious reasons, the sight of strangers.<sup>2</sup> How then could they be brought together? The poet has employed a very ingenious device for this purpose. P.'s illness was the only way to bring these two together. Both U. and Vā. were greatly attached to P. When therefore the news of P.'s illness<sup>3</sup> was independently communicated to each of them, both of them were bound to hasten to the side of P.'s sick-bed. We have to notice further the significance of the place where P.'s bed was reported to have been arranged, namely the *Samudragrhaṭaka* (SG.). The SG. must have been a quiet and an out-of-the-way part of the royal palace, where there was no likelihood of any outside disturbance. There would not be many people over there coming in and going out. Such a secluded place was best suited for a patient. It also suited very well the dream-episode as contemplated by the dramatist. The privacy which was necessary for the

<sup>1</sup> In this respect the author of *Sv* has effected a change in the original story in the *Kathāsaritsāgara*, wherein U. is represented to have gone to *Darsaka*'s capital and married P., knowing full well, all the time, that Vā. was still living. The dramatic significance of this change, particularly for the characterisation of U., is quite obvious.

<sup>2</sup> Cf. अम्भो, परपुरुषदर्शनं परिहरन्त्या । Act. I; आवे, तव कारणाद्वार्यपुत्रदर्शनं परिहरामि । Act. IV, प्रोक्षितभर्तृका परपुरुषदर्शनं परिहरति । Act. VI.

<sup>3</sup> Is the illness of P. due to her discomfiture? In the bifocal scene in the fourth act, U. had announced, in P.'s hearing, that she has not been able to wean his heart from Vā. cf. IV. 4.

purpose would be easily available there. The two facts mentioned above, namely, P.'s illness and the selection of the SG., are two important aspects of the external or factual background. The author then turns to indicate, through a few casual remarks, the mental condition of U. The mood of U. as represented in the fourth act is one of desolation and sorrow.<sup>1</sup> We know from the speech of Vi. in the *pravesaka*<sup>2</sup> that U.'s marriage with P. and the general atmosphere of gaiety associated with the ceremony have fanned the fire of love in his heart and made it blaze all the more fiercely. When the King enters on the stage at the beginning of the fifth act we find him brooding over Vā. and her fate. It is thus made clear that U.'s marriage with P., instead of taking him farther away from the thoughts about Vā., has produced, in his heart, strong passion for her. The stanza<sup>3</sup> wherein this fact is indicated clearly presupposes a long period of such brooding. It is hardly necessary to dilate upon the significance of this mood of the King for the dream-episode. We further see that, under the constant weight of sorrow, U. has grown exceedingly sensitive. This is suggested in a very natural way. When told about P.'s illness, U. gets almost panicky and expresses the fear that P., his new consort, also might go the same way as Vā.<sup>4</sup> This extreme sensitiveness, which is quite natural in a man who suffers as U. has suffered, and which is brought out by the poet in a very natural manner, is a very favourable background for dream. For, men, under such circumstances, become easy victims of dream.

The dramatist now again turns to the external surroundings. When U. and Vi. are about to enter the SG., Vi. suddenly steps back because he sees a serpent creeping

<sup>1</sup> IV. 6.

<sup>2</sup> Cf. अथ खलु देवीवियोगविपुलदुःखस्य तत्रभवतो कृत्स्नराजस्य पद्मावतीयाग्निग्रहणसमीप-  
भाणोऽत्यन्तसुखावहे मज्ज्योत्सवे मदनमिवाहोडचिह्नतरं वर्धते । Act. V.

<sup>3</sup> V. 1.

<sup>4</sup> V. 2.

sinuously on the floor. On a careful observation, however, the King discovers that what Vi. takes to be a serpent is nothing other than the wreath of the frontal arch, that has fallen on the ground and is being tossed by the gentle breeze at night.<sup>1</sup> A very ingenious suggestion is hereby made regarding the poor visibility of the SG. where P. is reported to be lying ill. And the beauty of it all is that it has been made in a very casual manner—without any trace of artificiality or far-fetchedness about it. We can easily understand that the sick-room should be only dimly lighted. As will be seen later, this detail about the SG., though indicated very casually, is of great significance for the main episode. We have also to note, in this connection, the dramatic suggestiveness of this incident. The illusion of the serpent on the part of Vi. is dramatically suggestive of the greater illusion that is to come, namely, U.'s dream. On entering the SG., the King finds to his dismay that P. had not come there at all. The bed was undisturbed, and the sheet was unruffled, and the spotless pillow did not bear any stains of the medicine which must have been applied to P.'s head.<sup>2</sup> Vi. therefore suggests that he should rest, for a while, on the bed prepared for P. and await her arrival. U. agrees to do so.<sup>3</sup> As we know, he was already very much worried on account of his own sorry plight. Even then, perhaps against his will, he must have been required to attend a round of formal functions in the palace of Darsaka, whose esteemed guest he was.<sup>4</sup> Naturally enough he must be feeling quite exhausted, physically and mentally. When therefore, on that evening, in that quiet dimly-lighted place like the SG., he lay on the comfortable bed, it is quite understandable that sleep should begin to overcome him.

<sup>1</sup> V. 3.

<sup>2</sup> V. 4.

<sup>3</sup> It is strange that, having known that P. was ill and not finding her in the SG., U., instead of trying to find out where she was lying ill, agrees to wait for her in the SG.

<sup>4</sup> Cf. सत्कारो हि नाम सत्कारेण प्रतीहः प्रीतिमुत्पादयति । Act. IV.

Everything unmistakably tended to induce sleep. This sleepiness on U.'s part is, as may be easily realised, a necessary preliminary for dream. In order, however, to ward off sleep and to keep awake, the King asks Vī. to tell him some story. It is the normal duty of Vī. to amuse the King. Vī. begins his story with the mention of the city of Ujjain and the beautiful bathing pools in that city. As soon as the word, Ujjain, was uttered, the reminiscences of his youthful adventures with Vā., in that city, instantly flashed before U.'s mind's eye. He remembered Vā.'s mixed feelings at the time of their elopement—her love for her own people was keeping her back, while her infatuation for U. was impelling her to take the headlong step.<sup>1</sup> He also remembered how, in the course of her music lessons, Vā. fixed her gaze on him, and how, with the bow slipped off from her hand, she used to play in the air.<sup>2</sup> These memories of the happy past made U. very uneasy. Vī. therefore left his first story unfinished and started another. He began to tell of the city, *Brahmadatta*, and its king, *Kāmpilya*. This funny interchange of names was quite in keeping with the character of Vī. The King corrects him by pointing out to him that the king's name was *Brahmadatta* and his capital was *Kāmpilya*. Before proceeding, Vī. wants to get this correction of names fixed in his mind. And so, in order to learn it by heart, in a deep humming voice, he repeats the phrase—*rājā Brahmadattuh nagaram Kāmpilyam*—over and over again. This monotonous drone only helps to increase the sleepiness of U. and ultimately induces in him complete sleep. Apart from the humour created by Vī.'s funny interchange of names, two facts are worth noting in this simple incident. Firstly, the mention of the city of Ujjain and its swimming pools aroused in U.'s mind the memories of his youthful adventures with Vā. They were thus the last predominant impressions on U.'s sensitive mind before he actually

<sup>1</sup> V. 5.

<sup>2</sup> V. 6.

dropped to sleep. And it was the thought of these adventures, which entered his half-sleepy mind, that was later revived in the form of a dream. The dramatist hereby shows his expert knowledge of dream-psychology. Secondly this simple incident of story-telling is introduced in the natural course of things. It has not got the appearance of being artificially thrust into the context. Further the fact that the device employed to ward off sleep should, instead of doing so, enhance the King's sleepiness is also a great source of dramatic interest. Here too we see the casualness of the whole incident.

The background is thus very cleverly prepared for the actual dream-episode. No single detail in this connection has been overlooked by the poet. Given the mental condition of U. and the external surroundings of the SG., as described by the dramatist so minutely in this scene, the dream, which is to be presented hereafter, was but a natural and logical next step. When Vi. finds that the King has fallen asleep, he goes out to fetch his quilt as the night was rather cold.<sup>1</sup> This casual reference serves two purposes. The exit of Vi. leaves the sleeping King alone on the stage. And this was necessary for bringing together U. and Vā. in privacy. This reference to the cold night also seems to suggest that U. must have, in the meanwhile, covered himself with the bed sheet completely—even over his face.

In the *pravesaka* we have seen the Ceṭi going to Vā. to convey to her the news of P.'s illness. They two now hasten to the SG. The Ceṭi however soon goes away to fetch the medicine for P. The exit of the Ceṭi, like that of Vi. a little earlier, is quite natural and dramatically significant. The very first remark, which Vā. makes, when she is alone, amply testifies to the nobility of her character. She is not thinking of her own pitiable plight. She is more concerned with the health of P. and the happiness of U. She feels greatly worried at this sudden illness of P., for, P., instead of being a

<sup>1</sup> Cf. अतिशीतलेयं वेत्त । आत्मनः प्रावारं गृहीत्वानिष्क्रामि । Act. V.

source of consolation to U. in his desolate condition, would now cause him great anxiety.

In a state of uneasy excitement Vā. approaches the bed of the patient. She finds that only a dim light kept ailing P. company.<sup>1</sup> There was no occasion for her to suspect that the person lying on the bed was any other than P. Further, on account of her own mental agony and excitement, the poor visibility of the room, and the fact, which is suggested above, namely, that the king had covered himself with the sheet over the face, it would indeed not have been possible for her to know the truth. The patient was sleeping; therefore, in order not to disturb her, Vā. sits away from the bed. But on second thought she feels that such aloofness, on her part, would mean that she regarded P. to be a stranger. Therefore she goes nearer and sits on the bed itself. Every thought which Vā. expresses in this context and the corresponding action which she takes are perfectly natural and clearly indicate the ingenuity of the poet. When Vā. sits on the bed she experiences some unusual thrill.<sup>2</sup> The suggestiveness of this her feeling is quite patent. She observes that the patient was breathing evenly (and there was no reason why the King's breathing should have been otherwise!) and therefore feels assured that P. was feeling better. We have to imagine that, in his sleep, U. had turned on one side—quite a natural movement—and was now occupying only a part of the bed. Vā. however thought that P. had purposely left that part of the bed for her to lie upon. She interpreted that circumstance as an invitation to her from her dear P. to sleep by her side in a close friendly embrace. In view of the very cordial and almost sisterly relations that had developed between P. and Vā., one is not at all surprised at the fact that Vā. eagerly responds to that invitation. Indeed one hardly expects Vā. to feel and do otherwise. This

<sup>1</sup> Cf. अहो परिजनस्य प्रमादः । अस्वस्थां पद्मवतीं केवलं दीपसहायां कृत्वा परित्यजति ।

Act. V

<sup>2</sup> Cf. किं नु खल्वेतया सहोपविशन्त्याय प्रह्लादितमिष मे हृदयम् । Act. V.

delightful homely touch given by the author to this episode is most admirable, and, on account of the element of surprise in it, proves to be a great source of dramatic interest. Vā. lies down by the side of P. and is about to put her hand round her, when, lo! she suddenly hears the words: *kā Vāsava-datte*. U. was dreaming and was addressing the Vā. in his dream—the Svapnavāsavadattā!

It will be now clearly seen how very skilfully the dramatist has prepared the background for the main dream-episode. The short interval of time that elapses between U.'s actually dropping to sleep and the dream itself is quite compatible with the dreamer's mental condition and is very usefully employed by the poet. The author's knowledge of human psychology, his realisation of the importance of the external surroundings for the effectiveness of the scene, and his mastery over stage-technique are demonstrated in a striking manner in this scene.

Proceeding now to the dream itself, the first thing that strikes us is the exceedingly dramatic beginning of the episode. Vā. is naturally, though wrongly, under the impression that the person lying on the bed was P. In order to comfort her in her ailment she is about to embrace her. And, just at that moment, U. calls out her name, as if he was awake and actually saw Vā. there. Vā. suddenly gets up and is overcome by great consternation. Has she been recognised? She immediately realises that the person, whom she was about to embrace, was U., and not P., and she fears that, if U. had really seen her, he would not leave her alone. That would mean the end of the whole project of Yaugandharāyana! This whole thought flashes through Vā.'s mind within a very short moment. She was so much excited by all this that she did not even suspect that U. could be dreaming. But the next utterance of U. comforted her. She felt relieved to find that U. was only dreaming. There was no one in that room except U. and herself. She could not therefore resist the temptation of remaining in U.'s company for a

longer while. This is what I call the essential humanness of Vā.'s character.

It must be mentioned in this connection that the author has shown great dramatic art in the characterisation of Vā., which is of a very high order throughout this play. She has been given great prominence—indeed she may be said to be the 'real hero' of the drama. She appears in every act and dominates almost every scene. As a matter of fact she is the central figure round whom the whole plot revolves. Vā. was an exceedingly noble queen. She has undertaken to sacrifice her whole life and happiness for the sake of her lord—and that too with cheerful resignation. She bravely faces all the indignities and sufferings consequent upon her idealism. But inspite of all this, she is represented to be an essentially human character. The various 'lapses' on her part, which have been suggested to in several places,<sup>1</sup> make it abundantly clear that the author has not over-idealised her. She possesses the 'shortcomings' of a normal human being (if at all they could be called 'shortcomings'!) though, owing to her strong personality, she ultimately succeeds in overcoming them. It is this humanness that makes her a real and a living character! She was a woman of strong passions and dared to take the initiative, which tact was clearly seen when she eloped with U. But when the time demanded, she almost excelled herself by readily falling in with Yaugandharāyaṇa's project. A princess and a queen, she bravely prepared herself to bear any sufferings—physical and mental—for the good of U. and of the Vatsa country.<sup>2</sup>

<sup>1</sup> Cf. अहमपि नाम उत्सारयितव्या भवामि । Act. I, आर्यपुत्रपक्षपातेनातिक्रान्तः समुदाचारः । Act. II, अल्लाहितम् । Act. II, यथा यथा त्वरते तथा तथान्धीकरोति मे हृदयम् । Act. II, न शक्नोम्यन्यच्छिस्तयितुम् Act. III. etc.

<sup>2</sup> It should be noted that Vā.'s character becomes all the more effective in contrast with P.'s character. P. is a passive character possessing no initiative whatsoever. She is often over-idealised, and one feels that she is too good to be true! If P.'s illness was really due to her jealousy for her departed co-wife (as suggested above), then that incident may be regarded as indicating her humanness. Otherwise P. is a harmless and good-natured little doll!



There are even then occasional 'lapses', but they only help to emphasise her humanness. And it is this fully developed aspect of her character that makes it possible for the author to keep Vā. and U. together for the duration of the dream.

The dream itself does not last long. As a matter of fact no dream is normally said to last long. As one can reasonably expect, in his dream, U. sees Vā. But she was standing away from him. She was not wearing any ornaments and seemed to refuse to speak to him. Some features of this dream-episode are specially to be noticed. We have to note that three characters take part in this episode, though only two are actually seen on the stage. They are the dreaming King, the real Vā., and the Svapna-Vā. When U. sees Svapna-Vā., he calls her by her name—*ha Vāsavadattē*. There is no answer. He again calls out—*ha Avantirājaputri*. Again no answer. He further entreats her: O darling! O dear pupil !! answer me !!! And still there was no response. U. begins to wonder—of course in his dream—why Vā. should refuse to speak to him. She must be angry, though she does not say so. Why otherwise has she abandoned her ornaments? Has she by any chance again remembered the old Viracikā-affair? It has been already pointed out that the material for U.'s dream would naturally be supplied by the final impressions which he received in his half-sleepy condition. These impressions centred round his youthful adventures. One of the incidents of those blissful days of old, the impression of which must have once been very deep in U.'s mind, but which was, in course of time, relegated to his subconscious mind, is now revived. U. was by nature a very romantic person. During the early days of his married life with Vā., he had, in his youthful enthusiasm, made some overtures to Viracikā, a dainty maid in their service. Perhaps he did this only to tease his dear young wife. But Vā. took it very seriously. She abandoned all her ornaments in protest and declared a no-speech strike against her lover. When therefore U., in his

dream, sees Vā. in a similar condition, he wonders whether she was reminded of that sorry affair. Apart from the naturalness of its occurrence, from the psychological point of view, the Viracikā-affair has helped the dramatist to bring about a clever correspondence between the dream-world and the actual facts. In the dreamland, Vā., perhaps being reminded of the Viracikā-affair, refuses to have anything to do with U. She even refuses to go near him. In actual life also Vā. has kept herself away from U. The Svapna-Vā. was without ornaments, because she had abandoned them in protest against the former misbehaviour of U. The real Vā. also was unadorned as she was disguised as Āvantikā—a woman whose husband has gone away on a journey. Ladies who are *proṣitabhartṛkā* are forbidden to wear ornaments. The Svapna-Vā. refused to speak to U. In actual life also, though Vā. was replying to U.'s remarks, the dreaming U. could not hear her

We have also to note, in this connection, the very clever arrangement of speeches in this scene. U. is addressing Svapna-Vā. The real Vā. realises this, but, in those peculiar circumstances, she forgets it almost entirely. She therefore actually responds to U.'s words as if they were addressed to her. Vā.'s remarks could not naturally be heard by U. but he continues to speak to Svapna-Vā. in such a manner as would suggest that he had really heard the real Vā.'s words. When the King asks Svapna-Vā. whether she was reminded of the Viracikā-affair, the real Vā., being a very human character, feels greatly annoyed. The real Vā. is thus angry at the mention of the Viracikā-affair by U. even in his dream. The Svapna-Vā. was angry because, as U. believed, in his dream, she was reminded of the Viracikā-affair. Here the correspondence between the dream and the actual life becomes complete.<sup>1</sup> Like a gallant lover, U., in his dream,

<sup>1</sup> Some critics may object to the introduction, by the author, of the Viracikā-affair in this otherwise pathetic scene. They would argue that it ill suits the prevailing sentiment and definitely lowers U. in our estimation. This objection can be partly justified. But has this affair not

stretches out his arms in a gesture of apologising to Svapna-Vā. But we see that, in real life too, sleeping U.'s hands are stretched out and are dropping out of the bed. The dream-action has produced a corresponding reflex action in real life. This is a clever stroke of the author's ingenuity. It indicates that U. is now passing through the transition from the dream-condition to the waking-condition. By this time the real Vā. had become conscious that she had tarried perhaps too long and was afraid that she might be seen in U.'s company. So she prepares to go away. But before she actually goes away—and here again the dramatist gives a homely touch to the whole episode—she softly approaches the bed and properly replaces on it U.'s hand, which was hanging down. Then she quickly hastens out. This is again one of the many instances of the naturalness of the dramatic action in Sv. and of the humanness of Vā.'s character.

The touch of Vā.'s hand thrills the King. He takes it to be an assurance from the angry Svapna-Vā. that she has pardoned him. But that touch also awakened him from his sleep almost unknowingly. In U.'s mind indeed there was no clear distinction between sleep and wakefulness—between dream and reality. He was taking his entire experience to be real and a uniform whole. Was the touch of Vā.'s hand not real? And was he not still actually experiencing the thrill of it? In his half-sleepy half-wakeful condition he sees Vā. (from our point of view the real Vā., but, from the King's point of view, the Vā., whom he had been addressing so long) hurriedly going out of the chamber. Thoroughly excited he follows her crying out: *Vasavadattie tiṣṭha tiṣṭha*. He is struck by the panel of the door while rushing out after Vā. and is completely awakened. There was now no Vā. to be seen. Was it all then a dream? It cannot be, for he

helped to bring about the dramatically effective correspondence between the dream-world and the actual life? Is it not natural from the psychological point of view? And was not U. inherently a romantic adventurer? His present pathetic condition was only incidental. In a dream, the real character of a man subconsciously comes to the forefront.

still felt on his body the thrill of Vā.'s touch. And did he not see Vā. going out of the chamber? But it must have been after all a dream! He was rudely awakened on account of his impact against the door-panel. Did it not indicate that he was not quite wakeful till then? The illusion is thus perfectly maintained. When he later narrates the episode to Vi., the latter argues that the King's experience must have been a dream, and offers a rational explanation for it by pointing out that the thought of Vā. and the bathing pools must have occasioned the dream. How can he see Vā., who was burnt to death, long ago, in the fire at Lāvāṇaka? Or perhaps the King has seen the fairy called Avantisundarī who was reported to be haunting the SG. But U. is not satisfied by any of these explanations. Granting that the earlier part of his experience was a dream, U. still felt sure that, in his half-awakened condition, he had actually seen Vā.'s face with its long loose tresses of hair and collyriumless eyes.<sup>1</sup> And, he asked, Vi. how could Vā.'s touch in a dream produce a thrill of joy in real life—a thrill which he still experienced?<sup>2</sup> The dramatic beauty of the Svapna-episode lies in the fact that U. is left undecided as to whether what he saw was dream or reality!

One of the dramatic consequences of this episode was that new hope was now created in U.'s mind that Vā. might still be living. Till now he had fully believed in the rumours about the death of Vā. and Yaugandharāyaṇa. This episode may therefore be said to be preparing the King, psychologically, for the final reunion. Additional weight is given to his hope by the discovery of the *ghoṣavati vīṇā*, which was invariably associated with the romance of Vā. and U. This episode has also to be regarded as a symbolic indication of things to come. It represents a reunion between U. and Vā.—a reunion which was but temporary and illusory. What the drama ultimately aims at is a permanent and real reunion!

<sup>1</sup> V. 10.

<sup>2</sup> V. 11.

## ĀTMA-HITA

BY

PROFESSOR F. W. THOMAS

IN Monier Williams' *Sanskrit Dictionary* the expression *ātma-hita* is given in its proper place, among the compounds of *ātman*, meaning 'beneficial to one's own self' and, as a noun, 'one's own profit or advantage.' As a head-word it is not entered in the St. Petersburg Lexicon, but under *hita* some occurrences of it are cited. The occurrences do not seem in general to countenance exactly the meaning 'one's own profit or advantage', but rather, as one would independently prefer, that of 'one's own good'. The word *hita*, originally signifying 'adapted', 'suitable', had in the late Vedic period acquired the sense of 'serviceable', 'beneficial', in denotation of things and of 'well-intentioned', 'friendly' when applied to persons. Its antithesis to *prīya*, 'dear', 'liked', is apparent in the compound *prīya-hita* and very explicit in such passages as (*Arthasastra* of Kauṭilya, ed. Shamasastri, p. 39)—

prajāśukhe sukhaṃ rājñiḥ prajānāṃ ca hite hitam ।  
nātmapriyaṃ hitaṃ rājñiḥ prajānāṃ tu priyaṃ hitam ॥

'In the people's happiness is a king's happiness and in the people's good his good :

Not what is dear to himself is a king's good, but what is dear to the people is his good'.

With this sense, and with the tacit antithesis to *prīya* the word *hita* was excellently suited for use by the givers of good advice, public or private, and it figures in the title of the

famous *Hitopadesa*, 'Good Counsel', ethical and practical. It would be hard to believe that there has ever been a human group in which individuals have not been advised for their own good; but the bestowal of such advice in cases where it is expected to be unpalatable, and perhaps perilous to the giver, constitutes a more complex situation. The adviser must give some reason for his at times rather aggressive action; and, the only plausible ones being benevolence and duty, these were fitted to become 'stock' both in life and in literature. In the India of the *Mahābhārata* and *Rāmāyaṇa* the most obvious or common of such situations imitated, of course, in later literature, are those of the minister proffering unwelcome advice in the royal council and the envoy delivering a caustic or defiant communication to a foreign court. The *hita* is here rarely wanting, and it seems hardly accidental that most of the citations of it in association with *ātman* are from those two poems.

The expression 'one's own good' (*ātma-hita*) seems usually to have a common sense value, in which it may sometimes, in fact, not be far removed from 'one's own advantage'. Thus in the Nala story of the *Mahābhārata* (III, v. 2316 = *Nalopākhyāna*, IX. 20) the hero, hinting to his wife the advisability of parting from her unfortunate husband, says—

vaiṣamyam paramam prāpto duḥkhito gatacetanaḥ ।  
bhartā te'ham nibodhedaṃ vacanam hitam ātmanaḥ ॥

'Fallen into utter ruin, sorrowful and distraught,  
Am I, your husband: mark what I now say for your  
own good'.

and in V. 343 (II. 2) Nahuṣa, approached by the gods and Ṛṣis with a proposal that he should become their king, demurs for prudential reasons—

paripsan hitam ātmanaḥ

'seeking to ensure his own good'.

In the *Rāmāyaṇa*, II. 63. 28, Indra, fearing to be supplanted by Viśvāmitra, summoned the Apsaras Rambhā, and—

uvācātmahitaṃ vākyam ahitaṃ Kauṣikasya ca !

‘spoke words good for himself, not good for Kauṣika’.

The expression ‘self-good’, composed of two variables and so open to a large number of interpretations, might, one would suppose, have been taken up in the Upaniṣad discussions, so rich in discriminations of selves, and their goods; and indeed the *Kauṣītaki Upaniṣad* does record (3. 1) an inquiry as to what is best (*hitatama*) for a man, addressed to Indra, whose reply is ‘to know me’. But *ātma-hita* does not occur, nor does *ātma-sreyas*, although in the Upaniṣad literature *sreyas* becomes the preferential word for ‘good’, used for instance in the famous ‘Choice of Hercules’ passage of the *Kaṭha Upaniṣad* (II. 1), where it is said that—

‘Better (*sreyas*) is one thing, pleasanter (*preyas* ‘dearer’), again another’

and ‘better’ holds the field not only against ‘dear and dear-seeming desires’ (*prīyaṃ prīyarūpaṃsca kāmān*) but also as preferred to ‘gain and security’ (*yogakṣema*).

It may be that *sreyas*, originally the socially ‘higher’ or more distinguished, never lost its connotation of grade. Though in the *Kaṭha Upaniṣad* the ‘higher’ or ‘better’ is knowledge (*vidyā*) and in other passages it may be the high status of dwellers in heaven; and though in the *Mahābhārata* Nala can ask (X. 10)

‘Is death the ‘better’ (*sreyas*) for me, or desertion of my kindred?’

yet in the same epic (V. 742-3) king Dhṛtarāṣṭra is said to see and hear only ‘better’, sc. superior, figures and music, and to have only ‘superior’ garlands, scents, unguents and dress. Hence with the clarification of the conception of the ultimate ‘Self’ (*ātman*), beyond all gradation or comparison, the

expression *ātma-sreyas* would be felt as incongruous: only in the form negating anything superior (*niḥsreyasa*) does the term become applicable at times to the unconditioned *ātman*. For *hita*, the 'good', there was clearly no place in the refined notion of the Self, beyond good and evil. Even the originally condemned *priya*, 'dear', 'pleasant', acquired more recognition in a doctrine which discovered in the *ātman*, as *ānanda*, 'bliss', the ultimate basis of all delight.

Confined to the commonsense sphere of normal 'own good', *ātma-hita* maintained itself in later ethical literature: its correlate, *para-hita*, 'others' good', occurs even in some personal names. With the Buddhists, aspiring on all occasions for the 'good and happiness' (*hita-sukha*) of all beings, *ātmahita* may, especially with the spread of the Bodhisattva doctrine, have been shunned as insufficiently altruistic: at least this impression is received from the few occurrences in Pali and from a notice concerning its Chinese rendering (*A Dictionary of Chinese Buddhist Terms*, by Soothill and Hodous, p. 218b). This lends interest to the appeal addressed by the relatively ancient poet, Aśvaghōṣa (Tibetan translation, *Indian Antiquary*, 1903, p. 357) to the Emperor Kaniṣka—

'Therefore so long as he (sc. Death), whose patience is in no large measure, has not shot forth his irresistible, unavoidable shaft, so long give heed to your own concern (*ātmartha* ?)'

Evidently here, in accordance with the whole tenour of the text, the emperor is exhorted to consider his own spiritual or moral, but not doctrinally definite, good.

In the comparative early literature represented by the *Mahābhārata* and the *Rāmāyaṇa*, and also in the *Manusmṛti*, one has the impression that *ātma-hita* was not only commonplace, but also originally a *bon-mot*. Possibly a like impression is conveyed by a familiar passage in the *Oedipus Coloneus* (II. 308-9) of Sophocles, where the old blinded



wanderer, on being informed that the king of the country, Theseus, is coming to consider his case, says—

‘Well, may his coming be fortunate, both for his own city

And for me. For what good man is not to himself a friend?’

It seems always to have been recognized that the idea latent between the two sentences is ‘I need not say “and to himself”’: and that here ‘a friend’ (*philos*) means, as the Scholiast observes, ‘of service’, ‘beneficial’ (*chresimos*) rather than ‘dear’, though on both alternatives the upshot is the same, appears from the epithet in ‘good man’, since simply loving oneself may be even more inevitable in the case of the not-good. The goodness of the king, politely assumed by the refugee on the ground of his willingness to inquire personally into the situation, is to redound to his own benefit. One does not, however, see how the benefit, which was, the refugee was aware, to accrue to the land of the latter’s last resting place, would be, moreover, personal to its king: and this seems to favour the interpretation to the effect that ‘the king needs no personal benefit. since goodness is its own reward’.

in the 5th century B.C. according to ‘one’s own good’ world? If so, it might be es.

